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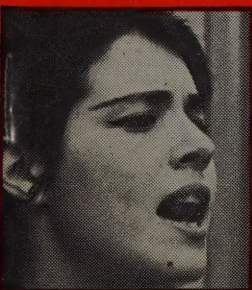
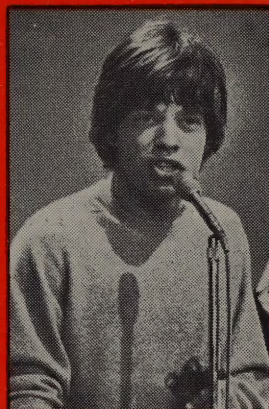
A Beatle's Early Days

"I toured with the
BEATLES"

by JACKIE DE SHANNON

BEATLES.....

**UNDER SIEGE WITH THE
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GALE GARNETT:
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TOP TUNES song lyrics

4 NEW BEATLE HITS
HEART OF STONE
CAN'T YOU HEAR
MY HEART BEAT
SHAKE • AT THE CLUB
BYE BYE BABY • THE MAN
TELL HER NO • MY GIRL
THE BOY FROM N. Y. CITY
A CHANGE IS GONNA COME
THE JOLLY GREEN GIANT
I GO TO PIECES
THE "IN" CROWD

TOP TUNES song lyrics

THIS DIAMOND RING
LIKE A CHILD • CRY
THANKS A LOT
USE YOUR HEAD
WHOSE HEART ARE YOU
BREAKING TONIGHT
LOOK OF LOVE
BREAK AWAY
LITTLE THINGS
HE WAS REALLY
SAYIN' SOMETHIN'
LET'S LOCK THE DOOR

TOP TUNES song lyrics

GIVE HIM A GREAT
BIG KISS
ALL DAY AND ALL
OF THE NIGHT
JERK & TWINE
THE NAME GAME
HELLO PRETTY GIRL

CAREERS IN MUSIC, PART 1
HOW TO WRITE A HIT SONG!



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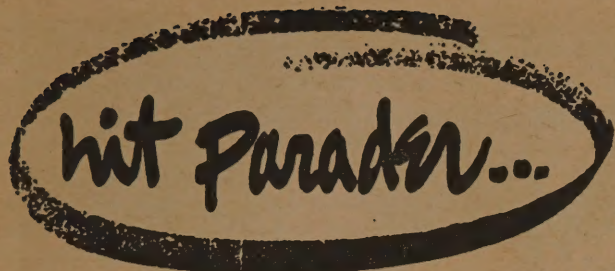
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MAY, 1965

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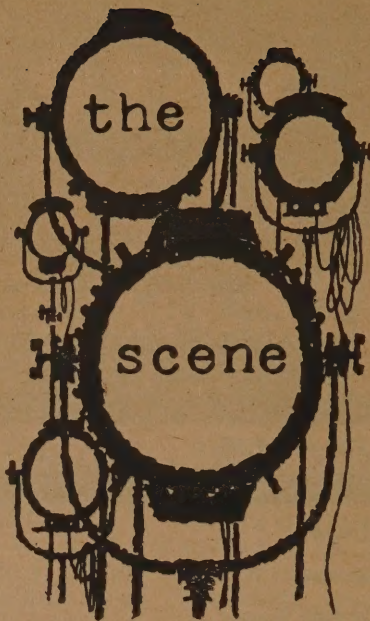
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Music reflects a person's mood, it is said, and if that is the case, one person's mood multiplied several hundred times becomes the mood of a crowd, a dance, a nightclub, a whole generation and might even be the decisive ingredient in a hit record.

Social and international forces are a ruling factor in these mass moods and certainly the 1960's have thus far inspired a rather dim future. People are dwelling on sensationalism—glossy, surface things that offer diversion. Some publications, movies and music are so openly gross in their themes that grossness is becoming a part of our culture. The fact that it continues to thrive proves this. Think for a while of the gory news coverage and morose publicity of Kennedy's assassination. A national magazine even did a special issue on it (with color photos).

Popular songs often express the sullen atmosphere. Of late, the top ten has been bathed in melancholy. Jeff Barry and Ellie Greenwich, writers of "Leader Of The Pack" and many others in this vein, feel that their songs are "teenage operettas" and offer a relief from the strains of living as young people can identify with the story. They are folk songs like "Tom Dooley."

There have been modern folk songs that dealt with social forces and managed to avoid the syrupy attitude of the typical top ten. "Blowin' In The Wind," "Where Have All The Flowers Gone" and "What Have They Done To The Rain" are notable examples. Through the imagery of the words, these songs carried a definite message rather than being simply sad.

We have had many of the "simple sad songs" in the past. In 1959 there was one

that ended . . . "I'll never kiss your lips again, they buried you today." It was called "Teen Angel." In 1960 we had one about "Patches," a girl found floating in the dirty old river and her love professed "undying" love by saying "It may not be right, but I'll join you tonight, Patches, I'm coming to you." Another more recent suicide song was "Wait By The Water."

1959 gave us a touching ballad of the American Indian. Remember the turbulent river that divided "Running Bear" from his lover Little White Dove? Needless to say, they drowned trying to swim to each other, but . . . "They'll always be together in that happy hunting ground." We always thought Indians were good swimmers.

In 1962 there was a beauty. It wasn't big, but if it was, there might have been a trend called "masochist music." It went like this. "He hit me and I was glad, yes he hit me and it felt like a kiss, he hit me and I knew I loved him."



"Grrrr," says Running Bear, hissing through forked tongue. In 1959 he drowned, trying to swim to White Dove.

Of course, we can't forget this year's outstanding example—"Last Kiss." The fellow who immortalized the song appeared on TV with a cast on his leg. (A camera zoomed in for a close up shot of the cast.)

Things are looking up though, and it's about time. Both the music industry and the public needed a song like "Leader Of The Laundromat." The Detergents feel that teenage accident songs come along about once a year and there isn't really a trend. It shows that teenagers can look at the funny side too.

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● THIS DIAMOND RING

By Al Kooper, Bob Brass and Irwin Levine
Who wants to buy this diamond ring
She took it off her finger, now
It doesn't mean a thing
This diamond ring doesn't shine for
me anymore
And this diamond ring doesn't mean
what it meant before
So if you've got someone who's love
is true
Let it shine for you.

This stone is genuine
Like love should be
And if your baby's truer than
My baby was to me
This diamond ring can mean some-
thing beautiful
And this diamond ring can be dreams
that are comin' true
And then your heart won't have to
break like mine did
If there's love behind it.
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poration)

● THE "IN" CROWD

By Billy Page
I'm in with the "in" crowd
I go where the "in" crowd goes
I'm in with the "in" crowd
And I know what the "in" crowd
knows
How to have fun anytime of the year
don't you hear
How to have fun dressin' fine, makin'
time
We breeze up and down the street
We get respect from the people we
meet
They make way day or night
They know the "in" crowd is out of
sight
I'm in with the "in" crowd
I know ev'ry latest dance
When you're in with the "in" crowd
It's easy to find romance
And we work out at a spot where the
beat's really hot
Yeah, we work out if it's square we
ain't there
We make ev'ry minute count
Our share is always the biggest
amount
Other guys imitate us
But the original's still the greatest.

We got our own way of walkin'
Got our own way of talkin'
Gotta have fun anytime of the year
don't cha hear
Gotta have fun spendin' cash
Talkin' trash
Girl I'll show you a real good time
Come on with me and leave your
troubles behind
I don't care where you been
You ain't been nowhere till you been
"in" with the "in" crowd.

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● I'LL FOLLOW THE SUN

(As recorded by the Beatles)
By John Lennon and Paul McCartney
One day you'll look to see I've gone
For tomorrow may rain so I'll follow
the sun
Someday you'll know I was the one
But tomorrow may rain so I'll follow
the sun
One day you'll find that I have gone
But tomorrow may rain so I'll follow
the sun.

And now the time has come
And so my love I must go
And though I lose a friend
In the end you will know,
Oh one day you'll look to see I've
gone
For tomorrow may rain so I'll follow
the sun.

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● LET'S LOCK THE DOOR (AND THROW AWAY THE KEY)

By Roy Alfred and Wes Farrell
We met at a party last week
And the moment your eyes looked
into mine
Right then my lips forgot how to speak
And the soda started tasting like
wine
How I wished ev'ryone would go home
So I could say when I got you alone
Come on now, let's lock the door and
throw away the key, now
(Shum doo-be dum doo-be dum dum)
I can't wait to kiss you, oh no, one
little minute more.

We started to talk and you smiled sort
a-like you knew the way that I felt
We moved a little closer in a while
And I knew my heart was starting to
melt
There was so much I wanted to say
But all the words came out this way
Come on now, let's lock the door and
throw away the key, now
(Shum doo-be dum doo-be dum dum)
I can't wait to kiss you, oh no, one
little minute more.

I'll kiss your lips like a kiss ought-a
be
And then I know you'll be saying to
me
Come on now, let's lock the door and
throw away the key, now
(Shum doo-be dum doo-be dum dum)
I can't wait to kiss you, oh no, one
little minute more.

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lishing Corp.

● HE WAS REALLY SAYING SOMETHIN'

By N. Whitfield, W. Stevenson and E. Holland
I was walking down the street
When this boy started following me
Now I ignored all the things he said
He moved me in every way
With his collar unbuttoned
By my side he was strutin'
Girls he was really saying something
Really saying something, wo.

He flirted ev'ry step of the way
I could feel ev'ry word he said
My resistance was getting low
And my feelings started to show
My heart started thumping, blood
pressure jumping
Girls he was really saying something
Really saying something, woo.

As he walked me to my door
I agreed to see him once more
Ladylike it may not be
No, but he moved me tremendously.

Though he was bold
My heart was stole
Girls he was really saying something
Really saying something, woo,
Oh sing the song, really saying some-
thing
Really saying something, really saying
something.

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● THE BOY FROM NEW YORK CITY

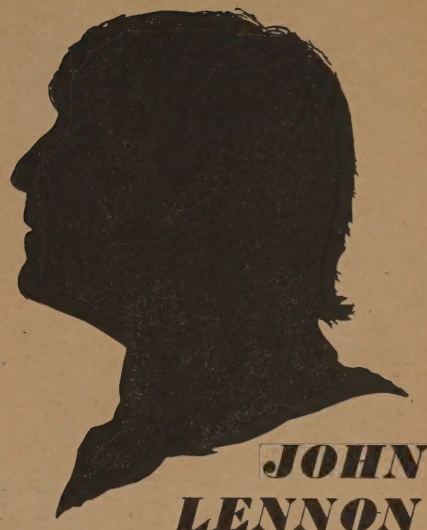
By John Taylor
Oo-wah oo-wah cool, cool Kitty
Tell us about the boy from New York
City
Oo-wah oo-wah, come on Kitty
Tell us about the boy from New York
City
He's kind-a tall, he's really fine
Someday I hope to make him mine,
all mine
And he's neat and oh so sweet
And just the way he looked at me
swept me off my feet
Ooh-ee, you ought to come and see
how he walks and how he talks.

Oo-wah oo-wah come on, Kitty
Tell us about the boy from New York
City
He's really down, and he's no clown
He has the finest penthouse I've ever
seen in town
And he's cute in his mohair suit
And he keeps his pockets full of
spending loot
Ooh-ee, you ought to come and see his
pretty bar and brand new car
Ev'rytime he says he loves me
Chills run down my spine
Ev'rytime he wants to kiss me, ooh,
he makes me feel so fine
Oo-wah, oo-wah, come on, Kitty
Tell us about the boy from New York
City
He can dance, and make romance
And that's when I fell in love with
just one glance
He was shy, and so was I
And now I know we'll never, ever say
goodbye
Ooh-ee, you ought to come and see
He's the most, from coast to coast,
Oo-wah oo-wah, come on Kitty
Tell us about the boy from New York
City.

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The Story Of A Beatle's Early Day

by Cheryl Hillman



A small boy in short trousers and a white open-necked shirt, his fair hair flopping down onto his forehead, runs through the gates of Dovedale Road Primary School, Liverpool. Panting, he walks quickly into the building and down the narrow corridors. He knows that this morning he is going to be caned for being late.

The year is 1949 and the child is John Winston Lennon, aged eight years. After he is caned he tells the boy who sits behind him in class "It didn't hurt!" It probably did, though, but stubborn Lennon would never admit it as he sits through the first half of this morning's lessons. He is an intelligent child, but not ex-



John, age 8, at Dovedale Rd. School.

ceptional at his work and when the milk-bell rings he is glad to take his bottle of milk and gulp it down. Then the empty bottle and chewed straw are pushed into the crate and John rushes out with the others to spend his break playing football in the yard.

It is hard to believe that this little boy, busily having a game of "footer" will one day be idolized by millions of girls, girls who are now wearing diapers or are not yet born! He would laugh if you were to tell him that one day he will be famous.

An equally small boy, with black hair and dark features, is also in that playground. He is to become a highly-respected professional man, but now, like John, he is a wild eight year old. John Lennon, even at this age, has a strong personality and he has a band of followers, a "gang." The other boy somehow annoys him, and they start to scuffle. John is a toughie and he likes nothing better than a good fight! The result is that the two gangs get ready excitedly to watch the sparks fly!

Then a bell goes and, dissatisfied, they have to return to lessons. John sits at his desk and finds that an arithmetic lesson is ahead of him. Some "sums" are put on the blackboard and the class is told to do them. Sometimes John glances at his neighbor's work. The master doesn't see him, and when he collects in the books and marks them in red ink he won't know that some of pupil Lennon's answers are copied. As far as the boys are concerned it really doesn't matter—they all do it! It isn't cheating to John and his classmates; it's just "checking with the boy next to me" he would tell you.

So the day goes on, until 4 o'clock when the bell rings out the last time and there is a general rush to the cloakroom. For the boys of class school is over until tomorrow.

Let us now skip a few years and look at John Lennon when he has reached the final form of junior school. The day is Tuesday, 19th February, 1952 and the time is 9:30 in the morning. John is once more doing arithmetic, but this time he is taking the General Entrance Examination. He knows that if he is successful in this exam he may gain a place at a Grammar school when he leaves his present school at the end of the year. From 10:30 to 11:10 he will do an English

paper, and from 11:30 to 12:15 he must take an Intelligence test. He works with his head bent over the desk, a pencil in one hand, nibbling one of the nails on the other, as he concentrates.

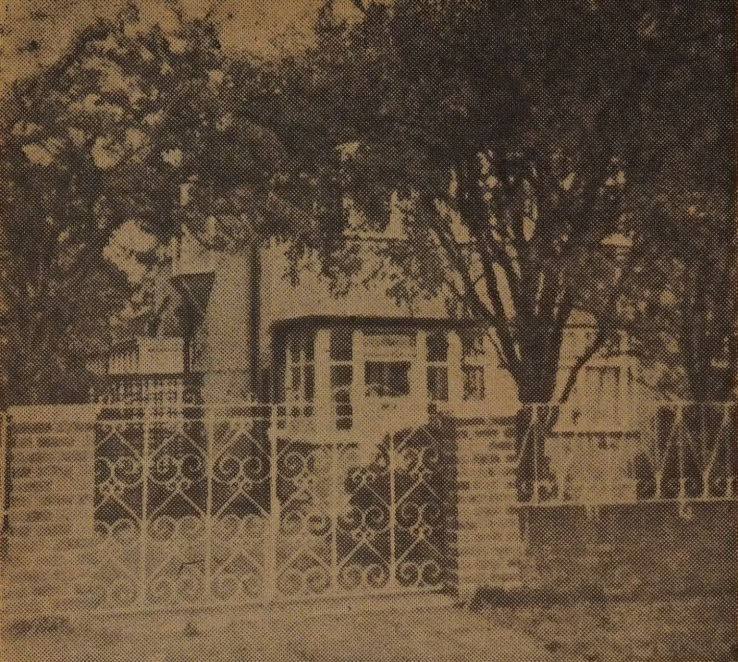
At 12:15 the ordeal is over and he can go home. In a few months he will learn that he has gained a place at Quarrybank Grammar School, one of the best schools in Liverpool. His aunt Mimi, who he lives with in a house in Menlove Avenue, Liverpool, must have wondered how this scruffy, high-spirited little boy would fare at such a place.

The truth is that John was not exactly a brilliant pupil at Quarrybank, but he excelled at art. A boy who was a friend of his at that time says of him:

"He was a good laugh. He was just ordinary really, though, except that he was always fighting. I mean, we didn't know he was going to be a Beatle then, did we?"

From the moment he entered Quarrybank school at the age of 11, John was once more a "leader" with a small band of followers. He didn't experience terrible pangs of conscience at breaking school rules, either; like slipping off with some of his pals for a quick smoke at break! He didn't do well at his G.C.E. (one takes the G.C.E. exam at 15 years of age. A G.C.E. is a sort of Metriculation exam in a subject) but he did gain admission to the Liverpool College of Art.

He was eventually dismissed from the College for reasons unknown. Some people say that it was over an occasion when he got drunk, but it was only a rumor. At this point, by the way, he was playing with a beat group that was rapidly gaining tremendous popularity on Merseyside—The Beatles! They played at the Cavern a great deal, and they all dressed in leathers, which was the fashion at the time. Many a lunchtime John's dinner was



The house on Menlove Ave. where John lived with his Aunt.



This is the Liverpool Art School Lennon attended.



His cellar club days were meager and disappointing.



Entrance to the famous Cavern and our British friend, Cheryl Hillman.



a bowl of soup and a roll bought at the Cavern refreshment counter. A girl who was a friend of his and a Cavern "regular" at that time, a few years ago, once said to him:

"I'm sorry if I don't always laugh at your jokes, John, but sometimes I can't understand them."

He believed in enjoying himself and went to a lot of parties. He used to drink a great deal—often on an empty stomach and it is strongly rumored that someone on Merseyside is in possession of a number of photographs of an intoxicated John Lennon in various stages of undress at one such party! In August 1962, though, he married a girl he had met at Art College, Cynthia Powell. She is a little older than John, and has fair hair. They now have a baby son. She stays out of the limelight, partly on orders and partly because she does not revel in limelight like her more extrovert husband.

John has always been a tough, witty, person. He is a fascinating personality with his off beat "Scouser" humor and unconventional ideas. At one time during a vacation he worked as a labourer on a building site. One night he got drunk and gave Bob Wooler (the disc jockey at the Cavern) a black-eye! He used to sometimes say that he didn't think the Beatles would get very far, when the boys used to play at the Cavern and at dances for a few pounds a night. He is now famous and rich and idolized by millions of young people. He has certainly travelled a long way since he was a little boy in short trousers playing "footer" in the schoolyard and fighting with his pals. ■



A NEW BRAND OF FOLK SINGER GALE GARNETT

A striking, brown-eyed brunette, Gale Garnett's rich voice and highly individual, stylized sound have gained her the reputation as one of folk music's most exciting personalities. Ranging the full scope of folk blues and standards, Gale has appeared in concerts throughout California, currently her "home," to the folk music citadel of New York City. A most recent New York engagement was fittingly, at the Blue Angel, famed proving ground for new, fast-rising young talent. Other night club credits include the Duplex and RSVP in New York, the Garret in Los Angeles, Gibby's in Chicago, and many other clubs in major cities throughout the country.

Gale, whose every musical inflection is matched with sensitive projection and compelling showmanship, finds that her extensive thespian training has helped her create a stage 'presence' rarely equalled in the folk vein. From the High School of Performing Arts in New York, Gale continued with tutoring from such noted coaches as Michael Howard and Paul E. Richards in New York and Ed Moor in Los Angeles.

So it will come as no surprise that Gale is one of the most promising young actresses, too. On the legitimate stage, Gale has appeared in such outstanding musical comedies as *Three Penny Opera*, *Guys & Dolls*, *Showboat*. In *The World of Suzie Wong*, she appeared both in the Broadway production and on tour. Other stage credits include *Jack and the Bald Soprano*, *Billy Liar*, *Springs Awakening*, *Second City* and about twenty others in stock.

Gale has appeared extensively on television with acting leads in such top network offerings as *Hawaiian Eye*, *77 Sunset Strip*, *Adventures in Paradise*, *Dick Powell Show*, *The Real McCoys*, *Stage*



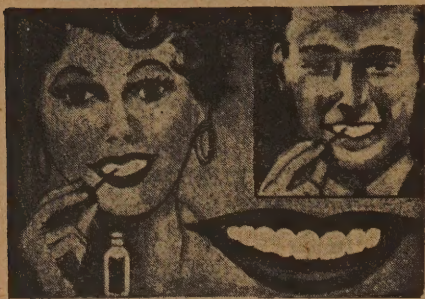
Gale has successfully combined the commercial aspects of rock & roll singing and the subtle elements of folk music.

Coach West, *G. E. Theatre*, *General Hospital*, *Bonanza*, *Day in Court*, and many others.

Gale has been featured in such films as *The Norman Vincent Peale Story*, *The Pink Panther*, and, to prove her obvious versatility, the French film, *La Fille Liza*.

Although she tends to regard her art as "acting with music," Gale is an extreme of the folk performer who refuses to sing any lyric which is not meaningful to her, or which does not express her philosophy (which she defines as Idealistic Realism!) But Gale can be highly selective

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GUIDE TO
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Many of her own tunes can be heard on her
new LP "My Kind Of Folk Songs."



in her material—she writes much of it herself! All told, she has written about twenty folk songs, all of which are deeply personal, and several, such as "Sleep You Now," or "Fly Bird" are the backbone of her act. Another, "Red and Yellow (The Prism Song)" is perhaps a Gale Garnett musical innovation. She calls it a "child's blues."

Other name performers have seen merit in Gale's music. Miriam Makeba, for one, uses four of Gale's compositions in her act, and, in turn, has taught Gale several African songs.

Gale's folksinging career is rocketing ahead—she has appeared on ABC-TV's "Hootenanny" show, and, together with the Tarriers, helped launch Oscar Brand's new CTV folk program, "Let's Sing Out!", the Canadian counterpart of the American "Hootenanny" show. She has sung on network special presentations such as NBC-TV's "Songs of Freedom" and is set for guestings as a folksinger on a half-dozen network shows before the end of the current season.

RCA Victor promptly signed Gale following her audition. Her debut LP on that label is titled "My Kind of Folk Songs"—and why not? The talented Miss Garnett wrote most of the selections. ■

● I GO TO PIECES

By Del Shannon

When I see her comin' down the street
I get so shaky, I feel so weak
I tell my eyes look the other way
But they don't seem to hear a word
I say
And I go to pieces, and I want to cry
Go to pieces and I almost die
Everytime my baby passes by.

I tell my arms they'll hold someone
new
Another love that will be true
But they won't listen, they don't seem
to care
They reach for her but she's not there
And I go to pieces and I want to cry
Go to pieces and I almost die
Everytime my baby passes by.

I remember what she said when she
said goodbye
Baby we'll meet again soon, maybe
But until we do all my best to you.

I'm so lonely thinking about her only
I go to places we used to go
But I know she'll never show
She's hurt me so much inside
Now I hope she's satisfied
'Cause I go to pieces and I want to cry
Go to pieces and I almost die
Everytime my baby passes by.
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● THE JOLLY GREEN GIANT

By Lynn Easton

You've heard about the jolly green
giant (potatoes)
He's so big and mean (artichokes)
He stands there laughin' with his
hands on his hips
And then he hits you with a can of
beans.

Well he lives down Indian Valley
(brussell sprots)
The cat stands tall and green
Yes he ain't no prize and there's no
woman his size
And that's why the cat's so mean.

One day he left his valley pad
I mean to say this cat was mad
Now lookin' round he wasn't gone long
And then he ran into an Amazon
Well, this changed his whole com-
plexion
He had never seen such a beautiful
sight
He looked at her and she looked at
him
And she almost passed out from fright
He looked at her — thought "What
a dilly"
He touched her and she slapped him
silly
This was somethin' he had never
sensed
He looked at her as she commenced
"Now listen, pal this ain't no fluke
I can't see goin' with a big green
kook!"

You've heard about the jolly green
giant
Don't let his troubles cross your mind
He couldn't get Sally so went back to
his valley
The cat was color blind
Doo doo doo doo doo doo doo
doo doo doo doo doo doo.

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The first time I met the Detergents and started shaking their hands, one of them extended an open hand that contained a bar of wet soap. They have a very clean sense of humor.

At a time when songs like "Last Kiss" and "Leader Of The Pack" were making some people wonder if pop music was entering a "sick trend" the Detergents came along with "Leader

Of The Laundromat" and proved that there's room on the hit parade for humor.

The Detergents don't think there's any trend toward death in popular songs today. "Usually, a song about a teen age accident slips through once a year," they say. "There are two or three songs about death on the charts now, but it's not many when you consider that there are 500 records released each week. We don't think there's any sick trend." "Leader Of The Laundromat" was originally done as a joke. The Detergents were very surprised that it became a hit.

Danny Jordan, Tommy Wynn and Phil Patrick, the front line of the group, along with drummer Tony Favio, have been involved with music far longer than their youthful faces might indicate.


Danny Jordan comes from a musically inclined family. His uncle, Paul Vance, is a top songwriter and his aunt is an entertainer. Music just seemed to be the natural calling for the young Brooklynite. He began working for his uncle three years ago and later joined Columbia-Screen Gems as a staff songwriter.

Brooklyn-born Tommy Wynn has always wanted a career in show business. He had a reputation as an amateur songwriter and two years ago he joined his friend Danny. They wrote songs together and made their own demo records.

Phil Patrick was born in Staten Island and he learned to play the guitar when he was twelve. Two years later he began writing songs and eventually he became a staff writer at Columbia-Screen Gems, where he met Tommy and Danny. They started singing together and "Leader Of The Laundromat", written by Paul Vance, Danny's uncle, became their first hit.

Tony Favio, Danny's cousin, had always been interested in the drums. During his second year of high school he got a part-time job to pay for a small drum set. As soon as he turned 18 he went to work in night clubs. Tony's made quite a few recording sessions. He's been a Brooklynite all his life and he joined the Detergents 5 months ago.

The Detergents have a zany, spontaneous sense of humor, but they also have an intelligent, no-nonsense understanding of the recording scene. Here's the story of their success in their own words—



THE DETERGENTS ARE CLEANING UP THE MUSIC BUSINESS

Making it in the music business is hard work. Some people think just because we made a hit record we're big stars.

We have a hit record, but we want to stay there. We're not going to be just rock 'n' roll singers. We're going to be writers, producers, comics . . . and if a movie offer comes along, we'll take that too. Given a chance, we can prove ourselves.

The record is the first step. But once you make the big success, it's much more difficult staying up there than it was in arriving. The overnight success winds up the overnight failure.

How does a beginner go about getting the right break in the music business? This question has been asked a million times, and most of the time the answer is "Make a demo and bring it around." But that's not the answer. The answer is to work. Work hard. Anybody can become good if they have the basic desire to try. If you don't want it bad enough, you'll quit at the first bad break.

There are more bad breaks. We went for weeks without money. Now, we eat every day, but a few months ago one of us ate on Monday, the other ate on Wednesday and the other on Friday.

You can say "The heck with it. I'll become a truck driver." You'll make a nice \$100 a week, but you'll never be happy because you'll know that you never gave



The boys comment on one of their favorite magazines.



L. to R., Tom, Tony, Danny and Phil relax in manager's office.

it the big try. The big try may take 5, 6, 10 years. If you really want it, you'll never quit until you make it.

You learn to have patience. It's something you definitely have to learn in this business. Learning to have patience is half the battle.

The music business is like a wheel of fortune. If you can wait long enough, the wheel will swing over to your number.

We've had records that were about to be released but were held back at the last minute. It took the drive out of us and made us depressed for a while, but we kept going.

There are so many songwriters around who can write great stuff, but the only way they can get recognition is to write a rock and roll, rhythm and blues or country song. Once they get some recognition they can write their own ticket.

Bobby Darin did the same thing. He made a name for himself with a rock 'n' roll song, "Splish Splash," then he came out with "Mack The Knife." He changed his whole style.

Twenty years ago, teenagers had no chance to make it big. You had to grow up before you could do anything. Now, pop music gives a lot of kids their big break.

It's not by any means an easy way, but

{continued on page 52}



by Jim Delehant

Duke Records in Houston, Texas has discovered considerable success with big band blues, small group city blues and a handful of excellent singers headed by Bobby Bland. The Duke image implies robust gospel shouting and apparently follows a pattern set by Bland's commercial, as well as meaningful, arrival.

Bland's label-mates, who are on equal ground artistically and more so in some cases, include Al TNT Braggs, who is featured with Bland's travelling show, Joe Hinton, Little Junior Parker and James Davis. These men, almost single handedly, are giving the public good music, but more important, are spreading the blues gospel and without the slightest bit of publicity ballyhoo. This proves that the public loves their music for its own sake.

Duke also has at its disposal some of the finest musicians in the country, most of them living in Houston and nearby cities. James Davis' recording of "Blue Monday", earlier this year, brought together several of these musicians who back many other Duke sessions. James Booker, piano; Clarence Holiman, guitar; Lloyd Lambert, bass; Herman Hawkins, drums; and three trumpeters, Joseph Bridgewater, James Mayes, and Calvin Owen will probably remain anonymous studio musicians and local club attractions. Duke should remedy this by recording them strictly as a combo.

"The Bobby Bland Review," as the sign reads on the side of his bus, (fronted by two Cadillacs, Bland in the first)

includes Joe Scott's 10 piece orchestra (11 when Braggs blows harmonica). Bland also records with the band that includes trumpets Joe Scott and Melvin Jackson, trombonist, Plummer Davis, Saxophonists, Jimmy Beck, Bob Forte and Johnny Board, pianist, Sleepy Anderson, bassist, Hamp Simmons, guitarist, Wayne Bennett and drummer, John Starks.

Bland, perhaps today's most successful city blues singer, was born Robert Calvin Bland on January 27, 1930, in a little Tennessee town called Rosemark. His mother and father, Mr. & Mrs. Leroy Bland were unable to give him the education he wanted, so within a few years they moved to a larger city, Memphis, Tennessee with the hopes of finding better job opportunities.

When he was eighteen, Bobby met

ing, and they introduced him to the Behari Brothers of Modern Records. Here, Bobby recorded his first record under the name of Robert Bland, "Crying All Night Long," backed with "Dry Up Baby," "Good Loving," and "Drifting From Town to Town" followed on this same label.

In 1951, Bobby went into the service for three and one half years. He spent sometime overseas with the Special Services Branch, in the same group as Eddie Fisher who was also an unknown to the music world, at that time.

Bobby Bland signed a recording contract with Duke Records and his first release with this company was "Army Blues" backed with "No Blow No Show," after which "Lovin' Blues" backed with "IOU Blues" was released.



Jim Delehant interviewed Bland during a recent Apollo show in New York.

Rosco Gordon, who had a small band, along with Earl Forest and the late Johnny Ace. With the aid of Rosco, Johnny and B.B. King and all of the fellows of the "Beale Streeters," have disbanded and branched out individually, each of them have attained some fame in the entertainment world. Certainly Bobby is no exception.

Later, Bobby met Billy "Red" Love, a pianist from Memphis, Tennessee, who began teaching Bobby how to sing on the stage. He was persuaded by Rosco and B.B. King to try his luck at record-

In 1954, Bobby was discharged from the Armed Services and began his career again. In April, 1955, Duke Records released "It's My Life Baby" backed with "Time Out." It was this recording that launched Bobby's career into the professional field of entertainment. Since that time Bobby has continued his drive to popularity with such fine recordings as: "Don't Cry No More," "Farther up The Road," "Stormy Monday b/w 'Your Friends,'" and more recently "Blind Man" b/w "Black Night" from his "Ain't Nothin' You Can Do" L. P.



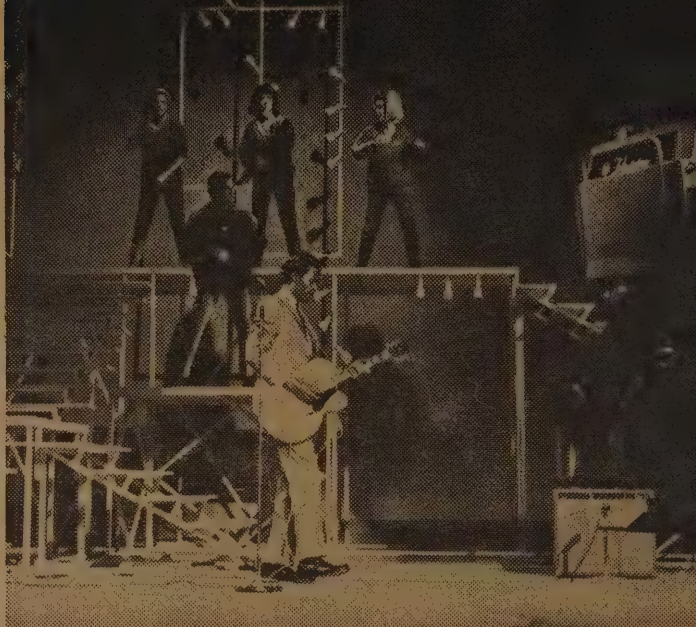
ELECTRONIC ROCK AND ROLL

Eleven top names waited in front of movie cameras and less than a month later the show was on theatre screens all over the world.





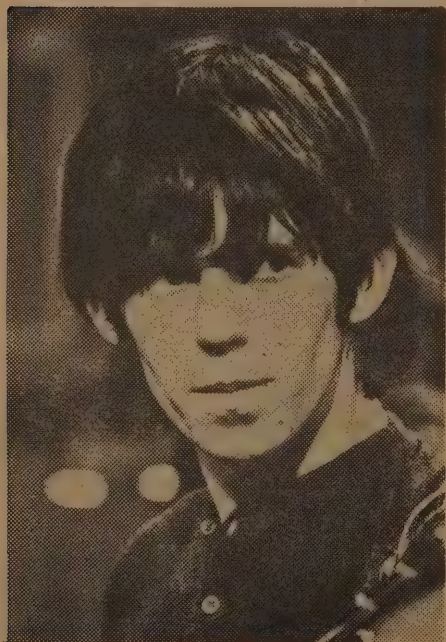
Above, Marvin Gaye and dancers perform "Hitchhike." Right, Chuck Berry sings "Maybellene." Below, Shindig's "Blossoms" and Gaye.



Below, Keith Richard of the Rolling Stones. Right, music director Jack Nitzsche and Lesley Gore go over "It's My Party" before performance.



Beachboy Brian, dancer and TAMI Pres.



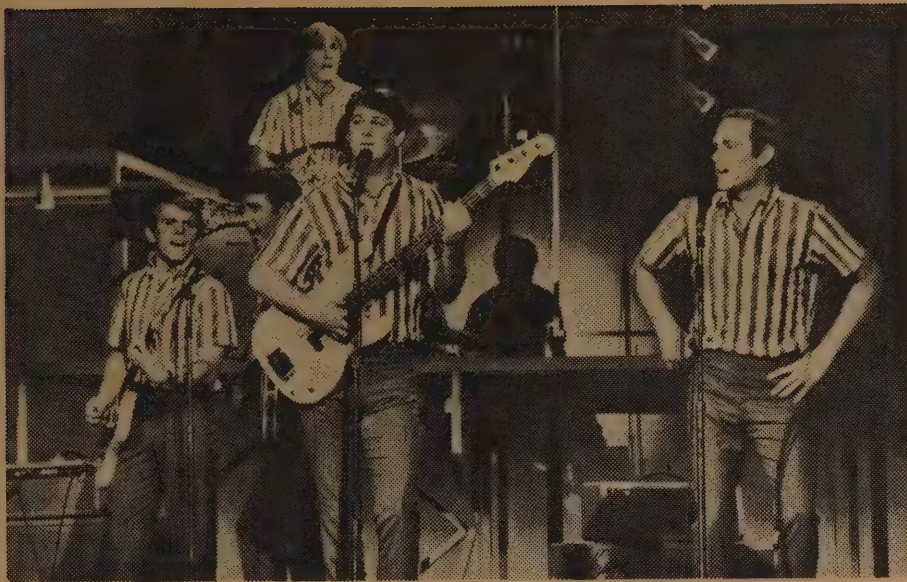
Not too long ago, when film makers wanted to cash in on a trend in pop music, they wrote a flimsy script on the back of an old ticket stub, put their office boy and receptionist in the leading roles and filmed the entire epic in one weekend. Here and there, they'd splice in a film clip of some rock 'n' roll performer in action. These enterprising movie makers would give their little production a title like "DON'T TWIST THE ROCK!!" and release the film to drive-ins all over the country.

One day, someone said, "Why bother with the ridiculous plots that nobody cares about anyway? Why not just present the performers all by themselves."

Eventually, some people decided that this very revolutionary approach to pop music might go over. This past Christmas, the first of the series began. It was called "The T-A-M-I Show," or "Teenage Command Performance" and it was filmed in Electronovision, a new technique.

Basically, Electronovision cameras photograph a performance and send the images to a monitoring board. The images are put directly onto special motion picture film. The cost is just a fraction of the amount it takes to produce even the simplest movie.

Eleven top names in the music business



Above, the Beachboys demonstrate their West Coast sound. Below left, Chuck Berry and director Steve Binder chat between acts.



went through their paces one afternoon in the Santa Monica Auditorium and less than a month later, through the marvel of Electronovision, the show was being featured on theatre screens around the world.

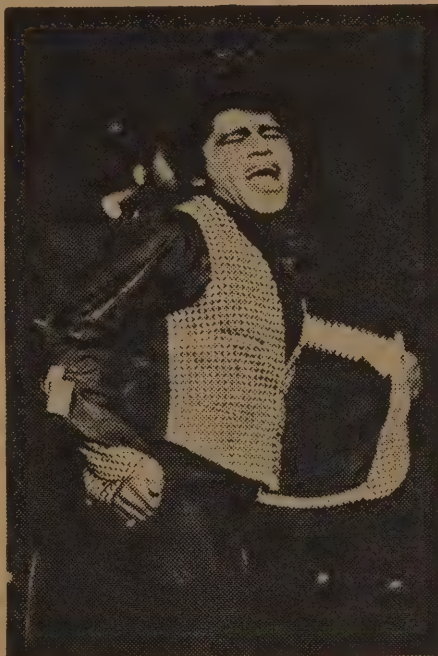
Hosted by the recording team of Jan & Dean, who also perform specialties, the cast included Chuck Berry, Gerry and the Pacemakers, The Miracles, Marvin Gaye, Lesley Gore, The Beach Boys, Billy J. Kramer and the Dakotas, The Supremes, The Barbarians, James Brown and the Flames, and The Rolling Stones.

Stand-out performances by all the stars, particularly Marvin Gaye, The Beach Boys, The Miracles and the incredible, fantastic, screaming, wailing, soulful James Brown leave the viewer breathless at the end of the show.

Plans are under way for another show during the Easter week vacations.

The possibilities of Electronovision are unlimited. It's refreshing to know that the people producing the Teen Age Music International shows are presenting the performers and the music without the unnecessary and distracting plots that marred rock 'n' roll films in the past.

Thanks to Electronovision, pop music is now taking its place in a valid form of entertainment on the big screen.



Above left, James Brown screams during "Night Train" and right Gaye still Hitchhiking. Below, the Supremes.



Rolling Stones' lead singer, Mick Jagger.



Notebook

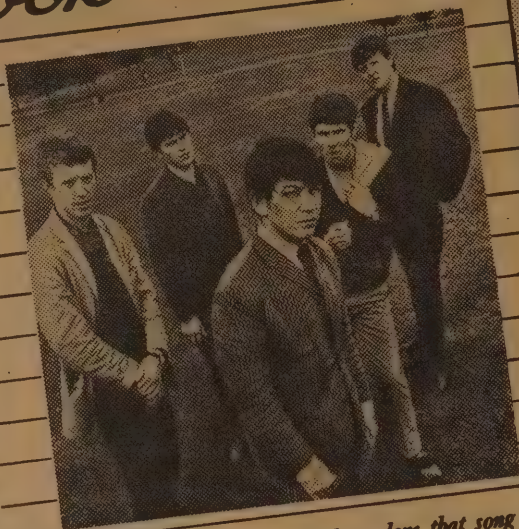
Eric Burdon of The Animals

Most of the American singles are released in England on the Pye and Stateside labels. If you buy an American 45 r.p.m. there it will cost you \$1.50. American L.P.'s are twice what they would be in America.

Jazz is dead in England now, even the dixieland {trad} scene. Blues and rhythm and blues are the big things now. While I'm here in the states I'd love to slip away and buy some records and watch live music. That's the most gratifying aspect of our success - that I fulfilled an ambition to come to America and see some of the music I love. I did manage to see Charlie Mingus and a show at the Apollo with Chuck Jackson.

A friend of mine from Ireland has a ship in free waters off the coast of England which serves as a radio station. He plays mostly American R&B which I think helped to make blues so popular in England.

"House Of The Rising Sun" was originally 5 minutes long but it was chopped up to



fit on a 45 r.p.m. We have done that song and all the ones on our album much better since. Alan, our organist, pianist really digs Booker T. and we hope to add some horns eventually. As you might know, our latest tune "Boom, Boom" was originally done by one of my favorites, John Lee Hooker.



Curtis Mayfield of the Impressions

I like the original material by these British groups better than the copies of American songs. "I Saw Her Standing There" is nice. My own songs "Keep On Pushing" and "Amen" are inspirational songs. There are no big social message in our songs. Everybody feels down once in a while and that is where the message is. We might be dead on our feet from traveling, but we get on stage and a warm audience livens us right up. The audience means everything to us.

As far as our original sound goes, we get it because we work closely together. Johnny

Pate, our arranger, writes around my guitar playing and singing. I've been playing guitar since 1957 and I use it to write songs. Besides Sam Oden and Fred Cash, we have our own drummer and bass guitarist who travels with us. That makes a big difference in our sound. Of course, the recording studio and other musicians of the sessions have something to do with our sound.

I like the inspirational songs more than blues, probably because I used to sing with a church group called the Northern Jubilees when I was 9 or 10. When I relax I like to listen to symphonies or light classics.

CAREERS IN MUSIC

PART 1 SONGWRITING

BY JANE HEIL

Is there a career in music for you? Could be—and *Hit Parader's* new series of articles will help you to find out. This month the subject is songwriting; in the coming issues we'll present articles on jobs in music publishing . . . singing . . . radio announcing . . . record companies . . . public relations . . . managing . . . and others. Is there a career in music that interests you? Write and tell us what it is—we'd be glad to write an article about it for you!



So you want to be a songwriter? So does everybody else! At least that's the word from Jeff Barry and Ellie Greenwich, and they ought to know; they're the hottest songwriters in the business. They've written "Chapel of Love," "Leader of the Pack," "Do Wah Diddy Diddy," "Goodnight, Baby," and "Tell Laura I Love Her," just to mention a few. Here's how Jeff and Ellie made it to the top—and how you might, too.

STARTED AS A SINGER

Jeff Barry has had music on his mind all his life—but he had hoped to be a singer. One day he auditioned for a publisher, and happened to sing one of his own songs. The publisher bought Jeff's song but not his sound—and that was the beginning. He kept writing songs—finished college with an engineering degree too—and eventually had his first big hit: "Tell Laura I Love Her."

"As I remember," Jeff says, "I couldn't figure out what I'd done that it should be a hit. I didn't sit down to write a hit . . . I sat down to write a song."

Jeff is tall, easygoing and nice-looking; his wife Ellie Greenwich is a pretty blonde with a velvety voice. Like Jeff, Ellie had music on her mind from the beginning; she mentions fourteen as the age she wrote her first songs. Sensibly, she went to Hofstra College and is a certified English teacher. "But I knew the minute I got my degree I was going to leave and knock on the doors in New York. I knew a few people. I knew Jeff. I knew a few other songwriters. And while I was in school I always came into the city every few months just to look around . . . I'd always come to the Brill building or 1650 Broadway."

"And you'd knock on any door that said 'Music Publisher'?"

"Well, just about. Then I graduated college, and some people here (Leiber-Stoller Productions) wanted to see what I had done."

"You took a music course, didn't you?"

"Yes, I was a music major for six months, took a course in theory and harmony—how the chords are constructed and what you can do with them. It has helped me . . . but you don't really need that."

he'll start singing, and I'll be putting in a riff thing . . ."

—and pretty soon the team of Barry and Greenwich have another hit song!

HOW CAN YOU WRITE HIT SONGS?

We asked Jeff and Ellie for a step-by-step blueprint for breaking into the songwriting business; here it is.

1. Where do you start? Jeff: There are some basic forms. But there are always variations from the original forms. The forms are pretty natural, but it's a help



Top songwriters, Jeff Barry & Ellie Greenwich have penned many No. 1 hits.

"What was it like with your first hit?"

"I waited so long—from fourteen to twenty-two. When I finally got it, I had every radio on . . . I was overly emotional about it. When you've waited so long for something and finally something happens and it's a fairly big record . . . it's like . . . it's really very hard to explain."

"What was it?"

"It was 'He's Got The Power.'"

"Then you had separate first hits?"

"Yes—we've only been writing together a year and a half. Luckily we were both successful individually . . . so imagine when we got together!"

"Now, how do you write your songs?"

"We get some of our ideas in the car, driving along. Jeff'll go, Oh, I think I have a great title, and I say yes, and

to know what's done mostly and widely accepted. Verse, verse, bridge or channel, and verse.

Ellie: A. A. B, A. Or 32 bars: 8, 8, 8, 8. Or the chorus first. Or AB, AB, AB. Then there's the 12-bar blues. A lot of the top records have made it with an extra bar here . . . or all of a sudden everything stops and there's talking. The rules are flexible.

Ellie: Just think back to the records you've loved. I've got 5,000 forty-fives piled up at home, and I think of those I particularly loved. But don't copy! Anybody who hears a song and thinks, this is the way I should do it, is headed for disaster. If you hear someone you particularly admire because his sound is different, then come up with something equal to that—

but your own.

Jeff: Although it makes sense to take the things you like and see how they're written . . . what the writer did . . . what kind of rhymes they are . . . what makes the melody a hit.

Ellie: Then you use your own originality.

Jeff: Don't bring in copies of the Top Ten.

2. *What do you write about?* Ellie, who is 24, said: You remember yourself as a teenager . . . and your friends . . . I'm fortunate to have a teenage sister . . . and HER friends . . . and I think I'm a little immature myself.

Ellie: As far as melodies are concerned, we don't try to write anything "teen-oriented." We don't say, oh, a teenager will like this melody. The basic things are the simplicity of the words . . . very understandable, very simple, very basic. Boy, girl, meeting, breaking up, in love, pleading, be my love, be my baby. I love you . . . just very simple, basic things.

Jeff: We try to be very conscientious. I mean, we've written what are termed, "sick songs," but (Leader of the Pack) is nothing more than a little teenage operetta. There's nothing wrong with that as far as I can see. Kids know about these things . . . in fact, it takes a little bit of the mental strain off when there IS a song about it.

3. *Suppose a person writes words but not music—or vice versa?* Jeff: That's rough. You may have a friend—that's the best place to go. If anybody just writes lyrics then he would have to know someone in the business—or find out how to meet someone. And his lyrics would have to be good before this person would recommend a professional music writer.

4. *What do you do once you've got the song written?* Jeff: Get a demo made cheaply—repeat, cheaply. I hate to see people get taken. There are several studios that specialize in just dubs. They charge \$25 an hour, and they're better equipped (than regular recording studios). They have drums, pianos, organ. Musicians get \$15 an hour,

There's no such thing as bringing in the lyric sheet and singing. Unless they're VERY much impressed with you. Then, if the publisher is interested, he'll tell you where to get the demo done . . . where the studio is . . . what musicians to get. But you can get your own inexpensive demo, and if the publisher likes the song he might say, Let's do another demo, and that's only \$20.

5. *When you have your demo, what do*

you do with it? Jeff: Well, you may have some songs you feel would be good for certain artists. A good way to start would be to find out who published their LAST songs, by looking on the record, then go to that publisher—dress nicely—knock or the door—and say you would like to submit a song for, then you name the group, or the artist.

Ellie: Most publishers will let you in if you have something.

Jeff: If the publisher published the last one, he doesn't necessarily have any connection with the artist. But there's a fair chance they'll try to submit songs for the next session.

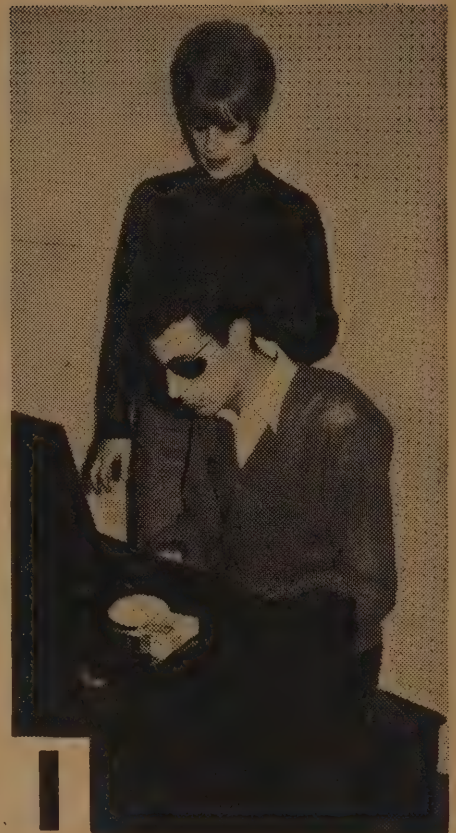
In any case, you take your demo to a music publisher, and nearly every music publisher in America has his office between Fifth Avenue and Broadway, and 45th and 57th Streets in Manhattan. The two most important places to hit would be the Brill Building at 1619 Broadway, and 1650 Broadway (which, in typically whimsical Manhattan fashion, is on 51st Street). It's a very small business; you'll immediately meet many, many people—and conversation with them will be a big help.

6. *What about money?* Jeff: A beginning songwriter would get the same as we get—a penny for every record sold. Of course, if you sign up with one particular publisher that's different. But the rate is one penny per record. The record company pays the writer. The main thing is to get a publisher . . . get a record.

Ellie: You also get money in addition to sales, every time a song is on the air. Broadcast Music, Incorporated keeps a cross-country file. If you start getting a lot of air play, TV shots, million sellers, then you need a lawyer and an accountant. You'll know when that time comes.

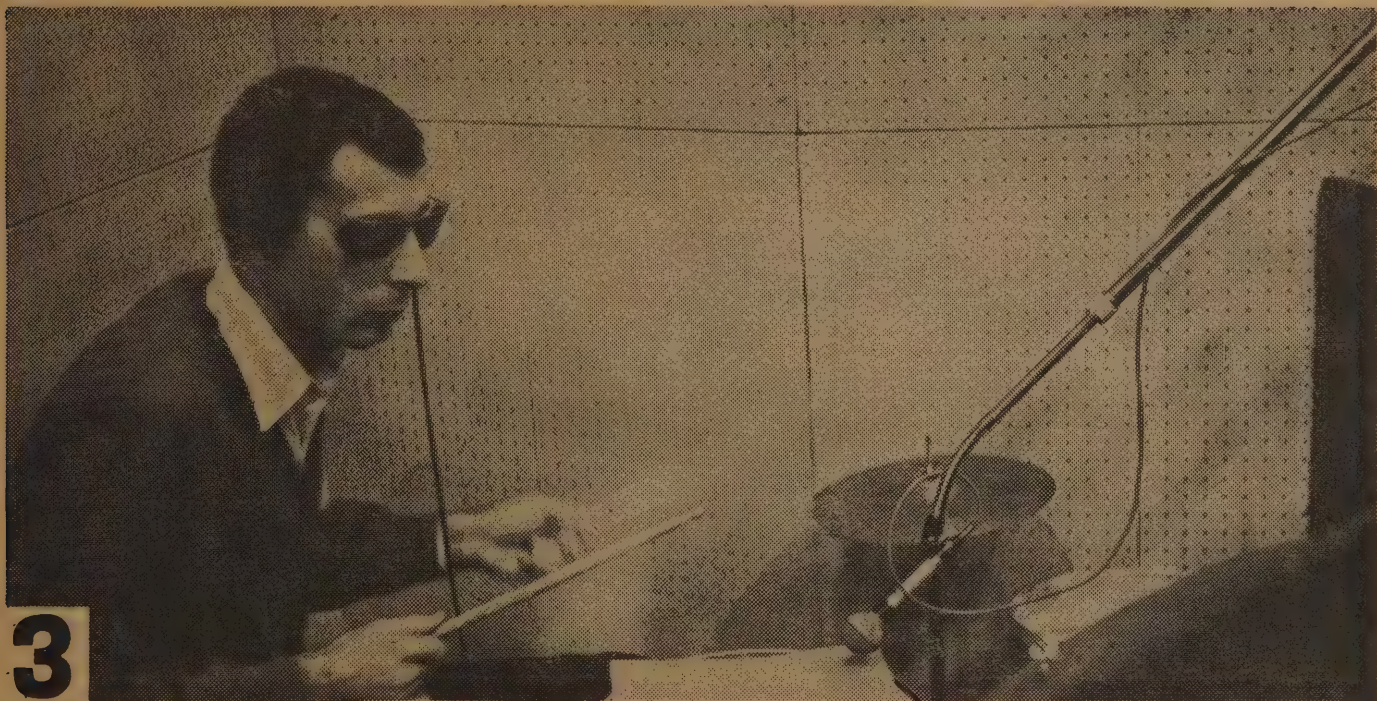
7. *How about a wrap-up?* Jeff: If you don't think you're good, don't try it. You'll starve. Stay in school. If you DO decide to go into songwriting, go at it seriously. (Jeff and Ellie have written hundreds and hundreds of songs in their careers.) If somebody were to say to me, here's a kid, teach him how to write a song, I'd say, "These are the basic formats. Try to make your melody simple, make the lyrics rhyme, let it make sense, let it be a story that develops logically, don't copy other people's melody or lyrics 'cause you'll get sued . . . and now let's see what you can do."

That's what the biggest success in the business says. And now, let's see what YOU can do!

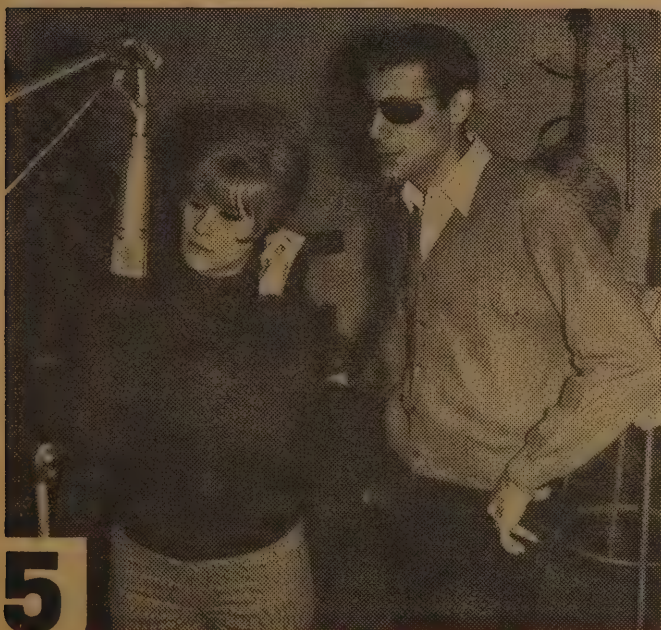




2



3



5

Whether you're a professional songwriter or a beginner the best way to present your song to a music publisher or singer is on a demo record. In these pictures Jeff & Ellie demonstrate some of the steps involved in making a demo. If you can't play the piano yourself, you'll have to hire an accompanist.

1. Jeff begins by playing on the piano the melody of a new song he and Ellie have written.
2. Ellie plays the organ, adding musical accents to the melody.
3. Jeff adds the beat. The piece of styrofoam on the drum produces the muffled sound he wants for this particular song.
4. The sounds of piano, organ and drums are combined onto one soundtrack which Ellie hears through earphones as she sings.
5. Jeff & Ellie listen to a playback of the song. Ellie's voice and all the background instruments have been combined on one reel of recording tape. The demo record will be cut from this tape.



Frank Sinatra is often, and rightly, called "Mr. Show Business." His popularity as a motion picture star, recording artist and nightclub entertainer has no parallel. He is consistently on every list of top box office stars and heads almost every public and disc jockey poll on popular singers.

Sinatra is also one of show business' busiest businessmen. He heads his own Sinatra Enterprise, is a special assistant to Jack L. Warner, president of Warner Bros., and is a member of the board of Warner Bros. Records-Reprise Records

Co., following the recent merger of his Reprise Records with Warner Bros. Records. Also among his business ventures is the ownership, with Danny Kaye, of a number of major radio stations.

In recent years Sinatra has received much personal satisfaction as well as worldwide acclaim, for his work on behalf of underprivileged children throughout the world as well as his continuing charitable contributions in time, talent and money in his own country.

In motion pictures, he has proven to be a consistent winner as a star as well as

THE WORLD OF **FRANK**



Favorite daughter, Nancy, peeks over dad's shoulder.



Sinatra as the would-be killer in "Suddenly."

Life-long friends, Frank, Bing Crosby and Dean Martin make a great trio in the recording studio or on the golf course.



the head of a company which has co-produced films. His most recent show business step is into motion picture directing. He found a story in "None But The Brave," on which an American and Japanese writer collaborated, that especially aroused his enthusiasm and led him to the decision to shape it into a film.

Besides debuting as a director on the World War II drama, told through the eyes of a Japanese officer, Sinatra is starring in a difficult, complex characterization. Other stars in the Sinatra Enterprises production for Warner Bros. are

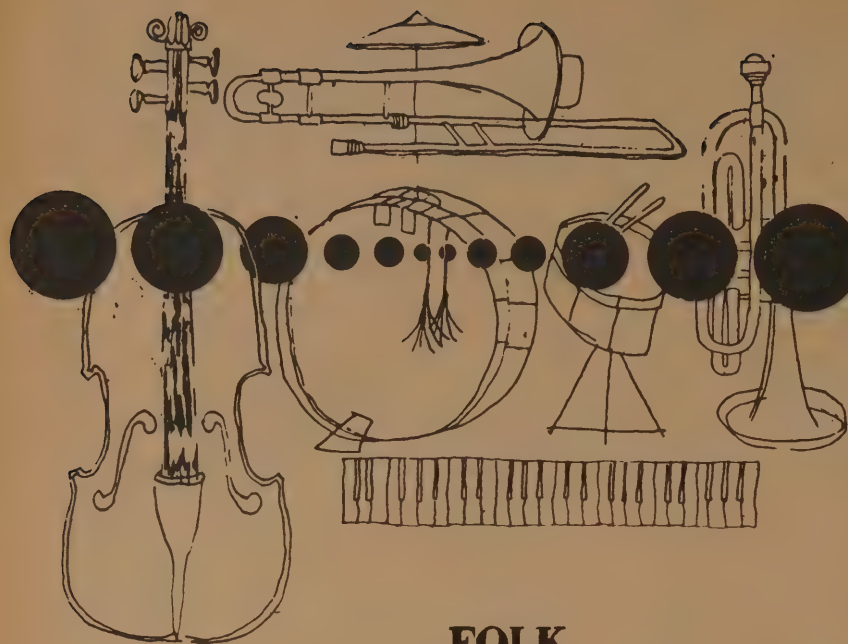
Clint Walker, Tommy Sands, Tony Bill, Brad Dexter and Sammy Jackson, plus a group of leading Japanese actors.

Sinatra is as unusual as his career is unique. If you set out to duplicate his success you'd probably have to start as he did—as a Hoboken (New Jersey) kid from the wrong side of the tracks. Today he is a man who seemingly can't miss. No matter what he turns a hand to (Hollywood will tell you); he hits a figurative jackpot. Well, it wasn't always that easy. His childhood days were lean days; everything came the hard way.

If England's future wars are won on the playing fields of Harrow, then Hoboken's future wars are won on the vacant lots, alleys and blackboard jungles of the end of the town where Sinatra grew up. In addition to being a skinny kid with soulful looking eyes, Frank had the further disadvantage of an adoring mother who insisted on dressing him in sissy clothes. In order to survive, he soon had to adopt the military dictum that the best defensive is a wallop offensive, and by the time he was ten, he was the ju-

(continued on page 48)

SINATRA



MUSIC

FOLK

Queen of the Folk singers *Joan Baez* is battling it out with the Rolling Stones, Beach Boys and Beatles for 1st place with her latest Vanguard album. *Mike Settle* signed with Reprise Records. He debuted a new act at Greenwich Village's Bitter End to enthusiastic response. *Peter and Gordon* are thinking of hitting the Folk scene in case their pop groove wears out. Did you see them do "500 Miles" on the Ed Sullivan show? *Theodore Bikel* gave his first New York concert in two years during October. *Burl Ives* writer, singer, actor, is one of the most durable of all record stars. He has nearly 40 albums current in the catalog, and has "exclusive" contracts with four separate record companies. The *Mitchell Trio*, formerly The Chad Mitchell Trio, performed for President Johnson during the recent campaign. *Peter, Paul & Mary* played a swinging date at the Academy of Music in Philadelphia. *Bob Dylan's* recent Philharmonic Hall concert posted a "sold out" sign almost as soon as it was announced.

POPULAR

Chuck Berry and *Rufus Thomas* have been signed for concert tours of the Isles, sometime in early 1965. *Brenda Lee* began a tour of England in mid-November. She did 21 in-person dates and made television and radio appearances. *Trini Lopez* toured South America, with stops in Rio de Janeiro, Sao Paulo, Montevideo and Buenos Aires. After a successful Anzac tour in September, *Del Shannon* is scheduled for a second European tour in 1965. After debuting with the Beatles, *Mary Wells* began a series of personal appearances in England in October. *Dean Martin* and his "Everybody Loves Somebody" is climbing up fast on the Danish charts, and *Dino* was one of the big sellers there at Yule time. *The Beach Boys* gave a concert in Stockholm and the 18 year old top Danish teen-age disk jockey, *Jorgen Mylius* flew to Stockholm to make a program with the group. *Herman's Hermits* postponed their first Irish tour in favor of U.S. promotion trip . . . They will appear here from February 25th instead. Pye issued an album for the Christmas market called, "The Hit-makers," and it includes the recent hits of the *Searchers*, *The Kinks*, *Dionne Warwick*, the *Honeycombs*, *Sandie Shaw* and *Chuck Berry*. *The Rolling Stones*, who leaped straight into No. 1 on the British hit parade with "Little Red Rooster," returned from their U.S. tour with an ailing *Brian Jones*. He collapsed in Chicago and doctors ordered him to slow down. Next side for *Sandie Shaw* is "You'll Be Far Better Off Without Me." *Dionne Warwick* cut "Walk On By" and "You'll Never Get To Heaven" in German. *The Miracles* did some TV shows in England. *Eddie Fisher* signed a one million dollar contract with the Sahara Hotel in Las Vegas for 25 weeks of appearances over the next 2 years. On *Peter & Gordon's* second Capitol album, the unbilled harmonica player is *Brian Jones* of *The Rolling Stones*.

THEODORE BIKEL



BURL IVES



TRINI LOPEZ



DEAN MARTIN



SPOTLIGHT

COUNTRY WESTERN

RCA Victor stars *George Hamilton IV*, *Bobby Bare* and *The Anita Kerr Singers* recorded an album of German songs. The 1964 Grand Ole Opry Birthday celebration was a complete gas. The band that backs Opry stars stands with the best of them. They can play anything from jazz to blues. *Ray Price* did a beautiful version of "Night Life" with *Bill Purcell* on piano. Price really hits home and is close to a Sinatra type singer. *Willie Nelson* is now an exclusive Grand Ole Opry star. *Warner Mack* is doing fine after his auto accident. Award winners in a D.J. Poll this year were *Buck Owens*, best male singer; *Loretta Lynn*, female singer; *Flatt and Scruggs*, vocal group; *Hank Thompson, Band*; *Chet Atkins*, instrumentalist; *Norma Jean* and *Dottie West*, upcoming females; *Pete Drake*, upcoming instrumentalist. *Leroy Van Dyke* broke all existing records for the Missouri State Fair, drawing an audience of over 10,000. *Roger Miller* is soon to be seen on the *ANDY WILLIAMS TV Show* from California—exact date not set yet! Roger's a smash on *SMASH Records*—and does his traveling in one of those rolling homes that's bigger than a camper.

JAZZ AND BLUES

Bud Powell returned to Paris late in October. He will probably never return to America again. *Boris Midney* and *Igor Barukshtis*, the Russian defector jazzmen, have been signed by Impulse Records. They said "The musicians initiative is deprived in Russia." *Prestige Records* is reissuing 137 LP's from their big name catalogue on a subsid label called Status. The records will sell for \$1.98 each. *Memphis Slim*, *Little Walter* and *Jimmy Witherspoon* starred in "an evening with the blues" at London's Marquee Club. Trumpeter *Donald Byrd*, returned from Europe where he studied composition. Tenor player *Wayne Shorter* is now with the *Miles Davis Quintet*. *Duke Ellington* is scoring a Broadway musical called "Sugar City." *Chico Hamilton* is now exclusively on the Impulse Label, *Lee Morgan's* "The Sidewinder" on Bluenote is biggest jazz selling l.p. after Jimmy Smith's "The Cat" on Verve. Watch out for Stan Getz with Astrud Gilberto L.P. "Getz Au Go Go" on Verve. *Errol Garner* returned from a successful tour of Europe. The new short subject produced by John and Faith Hubley is a cartoon called "The Hat." It has a familiar voice in it—*Dizzy Gillespie's*. Dizzy was the voice in a cartoon once before, and broke up everyone, including the projectionist. *Bobby Scott* played a Town Hall concert in New York recently. *Mary Lou Williams* and her trio are fixtures at New York's Hickory House. *Dave Lambert* has formed a new vocal group, Dave Lambert and the Singers Five. *Jon Hendricks* has also formed a new singing group, Jon Hendricks and Company. *Earl (Fatba) Hines* broke up Birdland recently. Ditto the Johnny Carson "Tonight" show. Pianist *Marian McPartland* was out West recently and played with "The Establishment" in Los Angeles, then appeared on the Steve Allen TV show. She also made a telefilm for European distribution. *Teddy Wilson* did nine weeks at Blue Spruce Inn, New York, and was followed by *Tyree Glenn*, then *Marian McPartland*. *Art Hodes* and his group played at the Sari S in Chicago. *Benny Carter* did the music for a segment of the new TV drama series, "Project 20." The series runs two hours weekly. Benny scored an episode called "The Hanged Man." Singer *Mel Torme* and trumpeter *Thad Jones* are collaborating on a work called "New York Suite."

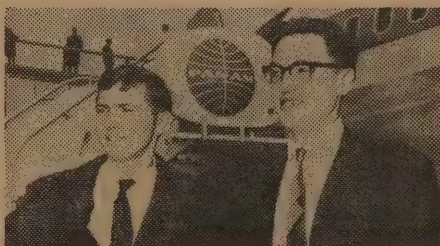
RAY PRICE



BUCK OWENS



BORIS MIDNEY AND IGOR BARUKSHTIS



MILES DAVIS



DIZZY GILLESPIE



UNDER SEIGE WITH THE ROLLING STONES

It was like being in a western movie where the Indians surround the fort and try to break in. The setting was a little different—a luxurious hotel on Times Square in New York City—and instead of Indians there were hundreds of screaming teenagers, but other than that, the possibility of a sudden attack was just as ominous.

It all took place at a press conference held by the Rolling Stones to kick off a personal appearance tour. Magazine editors, radio reporters and high school newspaper editors were allowed into the conference room, but milling around the hotel lobby were dozens of young fans. Gradually, their number increased until they felt bold enough to assault the glass door that separated them from the 5 hairy English lads.

Meanwhile, back at the ranch . . . I mean, inside the conference room, after posing for photographers, the Rolling

Stones sat down to answer some important questions:

Q: I'd like to know if Brian is going to get married?

Brian: Just a rumor.

Q: You're not going out with any girls?

Brian: Oh, many girls (laughter); Actually, no girls to speak of.

Q: In about how many years do you intend to get married?

Brian: At least 5.

Q: Are you helping the rise to popularity of rhythm and blues?

Mick: Slightly.

Q: Keith, do you find it easy or difficult to write songs?

Keith: It depends. Sometimes easy, sometimes hard.

Q: Charlie, if you could pick one L.P. only to listen to, which one would it be?

Charlie: "Roots" album by Gil Evans.

Q: Do you plan to tour the Midwest?

Mick: The furthest we've gotten is Ohio

. . . and Chicago. ("They're calling the police now" says a passing press agent. "The glass door is going.")

Q: What's the proper way to say your name, Mick?

Mick: Some people call me Mickey and some, Mick. Personally, I prefer Mick.

Q: What is your reaction to the adverse publicity given to you by the press?

Mick: First of all, we're not dirty. We're not. They have to make up something like that to get readers, I suppose. It's all right as long as they talk about us.

Q: Is it true that your favorite sandwich is mayonnaise, mustard and ketchup?

(Before an answer could be given, a press agent comes forward to announce: "I'll have to interrupt for a moment. There's a riot going on outside. They've had to call the riot squad. If anybody breaks through that door, I don't want you kids scrambling around and getting hurt. Stay in your seats until the police arrive, please." "Oh yeah," said one little girl.)

Q: Mick, do you cut Keith's hair?

Mick: No, he cuts his own.

Q: Do you consider your music a white attempt at Negro rhythm and blues.

Mick: It's very difficult to explain. We've been influenced mainly by rhythm and blues singers. That's what our influence is.

Q: How long has the group been together?

Mick: 18 months to two years. We started off with Keith, myself and Brian. The others joined 6 months later.

Q: There was an article in the Saturday Evening Post recently that ran a conversation with you and John of the Beatles. Was it factual?

Mick: Yeah, that happened. It wasn't me, though, it was Brian.

Q: Why don't you dress alike on personal appearances?

Mick: We're musicians, we're not an act. How we sound is more important than how we look.

Q: Brian, what do you think of American girls?

Brian: Wow. (Laughter) How can you answer a question like that?

Q: Bill, do you have any intention of making a movie?

Bill: Yes. The others have, too.

Q: I'd like to know how you feel about the fact that the music you play is basically American?

Mick: Does that make it bad?

Q: Do you feel disconnected from the music?

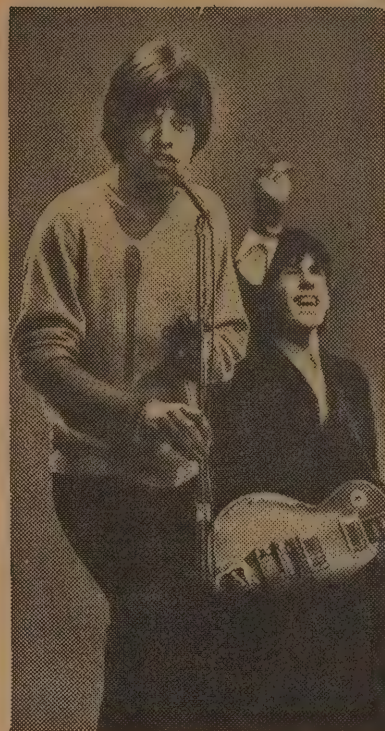
Mick: No.

Q: Bill, do you feel your popularity is based on your sound or your image?

Mick: Both.



When the Rolling Stones appeared on the Ed Sullivan show, they sang their smash hit "Time Is On My Side" and incited feminine screams from the audience. Only the Beatles had caused equal commotion on the nationwide program. The shaggy haired group was criticized for poor onstage presence and their ultra-informal way of dressing.



Although Ed appeared to be ruffled over the noise, he was happy to have the Stones aboard and is bringing them back.



The group held a press conference in New York before they departed on their successful tour. Mick said their sound is more important than looks,... "We're musicians, not an act." Brian may marry in 5 years and Bill said they intend to make movies.



KEITH RICHARDS

MICK JAGGER



They are England's 2nd favorite group. Recent hit there was "Little Red Rooster."



An appearance on Red Skelton's Show.

Q: Keith, is there much moss in England and why are you called the Rolling Stones? (Laughter).

Keith: Lots. It's a good name.

Q: Bill, I understand it's your birthday tomorrow, I'd like to say Happy Birthday.

Bill: Awwwww.

(The audience breaks into a chorus of "Happy Birthday to you.")

Q: Is there such a thing as the Mersey Beat?

Mick: Just groups who came to Liverpool from all over England. Everyone was fed up with the music that was happening at the time.

Q: Have you ever heard John Hammond?

Mick: No.

Q: He sounds almost exactly like you.

Q: Hi, Charlie!

(Audience laughter, because poor Charlie has been neglected thus far.)

Q: Outside of the money you're making now, which do you prefer—jazz or rhythm and blues drumming?

Charlie: It's just drumming.

Q: Where did you enjoy playing the most on your last tour?

Mick: I like playing in New York.

Q: Brian, there's a term used to describe the effects of the Beatles, called "Beatlemania." Is there such a word for the Rolling Stones, like "RollingStonia?"

Brian: People have to use "Stonemania."

Q: Charlie, there's a rumor going around that you're going to quit the group because you don't like the kind of music

they're playing.

Charlie: Ahhhh. (laughter) No.

Q: Keith, are any of your paintings going to be released here in America?

Keith: Might be.

Q: Mick, what was your reaction when you became the #1 vocal group in England and you became the #3 vocalist?

Mick: Gosh.

Q: Do you think you'll become #1 vocalist next year.

Mick: Well . . .

Q: Who's Bato and who's Feld?

Keith: They're all of us.

Q: Mick, do you like the fish?

Mick: I did like it.

Q: I'd like an opinion on 3 people—Bob Dylan, Thelonious Monk and Sonny Boy Williamson.

Mick: Sonny Boy Williamson is very good. Thelonious Monk, Charlie will like,

but the rest of us won't—except Brian. Bo Diddley we all like.

Q: What do you consider the epitome of your success?

Mick: Being #1 in England.

Q: What are you aiming for?

Mick: I'd like to do a film.

"(The police have arrived" says a relieved public relations assistant.)

Q: When will your film be released?

Keith: We don't know. We haven't made it yet.

Q: Charlie, are you engaged to a girl named Val Shepheard?

Charlie: I never heard of her. (laughter) (Editor's note: He later married her.)

Q: The last time you were here you were attacked by your fans. What happened?

Brian: It was just a madhouse.

Q: How often do you get your haircut?

Bill: About every 3 months.



Drummer Charlie Watts is writing a biography of jazz saxophonist Charlie Parker. When asked if he preferred jazz or blues drumming he said, "It's just drumming."



Q: Is it true that when you hold a party you barricade all the doors so the guests can't leave?

Brian: Everytime.

(Four girls raise their hands, hold a little conference among themselves, they decide on one question)

Q: What do you think of the fans out there trying to get in?

Mick: If they want to come in, let 'em come in.

"We're going to have to interrupt right now," says a press agent, "because the radio shows have to meet a deadline."

Radio reporters converge on the Stones with their tape recorders. No one else leaves the room. Since there are only 2 or 3 radio interviewers and 5 Rolling Stones, a few magazine and high school reporters elbow their way to the podium and start asking questions.



Brian said Sonny Boy Williamson influenced his harmonica playing and added other group favorites are Muddy Waters, Bo Diddley, Chuck Berry, Jimmy Reed, Marvin Gaye and James Brown.



"What are some of the other reasons for the popularity of R & B in England?"

"Because of us, in a way."

"Who were some of your early influences?"

"Even now we still like Muddy Waters, Bo Diddley, Chuck Berry and Jimmy Reed. Marvin Gaye is good. James Brown is something else. Little Richard is a gas. We just toured with Charlie and Inez Foxx. They're all great people."

Someone announces that the conference is over, but the podium is still mobbed. It's mostly orderly confusion. Everyone is looking for autographs. The press agents try to clear the teenagers away.

A hotel executive says "A couple of girls outside were injured, but we're not liable. It's mob rule out there."

"Our fan mail is heavier on the West Coast" says Brian. "We brought our own instruments with us on this trip but we'll be using American amplifiers."

A reporter says to Brian "Berry Gordy, head of Motown Records, said that people like the Rolling Stones are paving the way for a greater acceptance of rhythm and blues among the general record buying public. People like the Stones and the Beatles, by doing R & B tunes have opened the door for the Motown people, Jimmy Reed, B. B. King. Do you agree?"

Brian just shrugs his shoulders.

Finally, everyone goes home, except for a few hundred fans who keep their lonely vigil outside the hotel. ■

Hit Parader's intrepid reporter asks Brian to state some of the differences between the Rolling Stones and the other British groups.

"We're stronger in the blues influence" says he.

Our question for Charlie is, "Do the pirate ships that broadcast off the coast of England have anything to do with the recent popularity of rhythm and blues over there?"

(Editor's note: All the radio stations in England are regulated by the BBC and carry no commercials. Recently, "pirate ships," sailing beyond the 3 mile limit have begun broadcasting pop music radio shows—with commercials—and with great success.)

"Yes," says Charlie. "They play it more than the local stations do."

A sixth member was added to the Rolling Stones for their tour of the States. They used him as a prop for the "My Dog Has Fleas" number. He also played banjo.





You can still hear the dying gasps of the big boss sound that the Beatles and all those other hairy groups from Britain introduced to American audiences about a year ago. But now, the novelty has worn off and the scene has become glutted with too many look-alike, sound-alike British bandwagon climbers-on.

The record companies are, as ever, ready to provide a new fad.

The first foreign invasion of 1965 comes from France. Leading things off is a delicate, blonde beauty who has sold 4½ million records in France alone and is about to become a motion picture starlet. Sylvie Vartan is one of the three "Ye-Ye," girls who have caused havoc with French teenagers during the past 3 years. "Ye-Ye," roughly translated, means "Rock 'n' Roll," but it involves not only music,

but fashion and an entire way of teenage life. It's something like Beatlemania.

Sylvie has already begun making a name for herself in the States. She does several tunes—most notably "The Locomotion"—in French on the Scopitone, a king-sized juke box that runs a color movie of the artist in action every time you play one of their records.

For her American record debut, Sylvie

THE FRENCH INVASION



Although she studied classical piano, Sylvie prefers Ray Charles and Elvis.

SYLVIE VARTAN



A poster advertises her appearance at the Olympia in Paris. America now has her on RCA Victor Records.

will be singing in English. "The English language fits rock and roll and the blues," explains Sylvie. "The music wasn't born in France." She doesn't intend to imitate any American recording artist, though. Rather, she hopes to project a "French image" in her songs.

Sylvie was born in Iskretz, Bulgaria on August 15, 1944, and with her parents and her brother Eddie arrived in Paris at the age of six. Although she studied classic piano literature, the young girl was much more drawn to the music of Ray Charles and the records of Elvis Presley. Long before her big chance came, she knew one day she would be a rhythm singer.

In 1960 this chance did come. Eddie Vartan, who had become a very successful composer and orchestra leader was looking for a young female singer to record the song "Panne d'essence" (Out

of Gas") as a duet with Frankie Jordan. When many a girl had auditioned without success, Eddie finally remembered his little sister. She sang and, to his amazement, convinced her super-critical brother of her talent. The disk was a huge success and soon radio and television producers clamored for the little girl of "Panne d'essence."

In October of 1961, Sylvie signed an exclusive recording contract with RCA Victor and soon shattered disk-sales with such best-selling titles as: "So je Chante," "La plus belle pour aller danser," "Quande le Film est Triste," "Baby, c'est vous," "Locomotion," "Tous mes Copains," "Ne t'en va pas," "Les clous d'or" and "Watching You," which Paul Anka wrote especially for her.

About a year ago, Sylvie spent three days in Nashville, Tennessee recording an album with American artists like Chet Atkins and the Anita Kerr Singers. The album, in French, entitled "Sylvie En Nashville" was an immediate hit with French teenagers who look to America as

{continued on page 49}

EXCLUSIVE

HIT PARADER'S REPORTER IN ENGLAND..... CHERYL HILLMAN **REPORT FROM LIVERPOOL**



The Other Beatle

In 1963 Beatlemania officially hit England. Four boys with fantastic personalities had blasted their way into the hearts of practically every teenager in the country, and soon the fever was to spread further afield. On the 7th February 1964 the Beatles arrived in America, and you also discovered what all the screaming was about.

Back in Liverpool everybody was delighted. We were all thrilled that our boys were doing so well. But for some of us something was wrong.

You see, we teenagers here had been raving over the Beatles for a long time. They used to appear regularly at the Cavern club and they had a big following. But the line-up as we knew it (and loved it) was John, Paul, George and Pete. Ringo was only brought in later just before the boys hit the big time.



Mrs. Best says Pete made the Beatles.

As far as many of us were concerned, Pete Best was the greatest Beatle. He was their drummer, and we adored him. Then suddenly Brian Epstein took over the group and threw him out. We were astounded. I'll never forget one night at the Cavern when some of my friends and I finally realized that Ringo Starr was to be the Beatles' drummer for good. We shouted out "We want Pete" during their act and demanded his return. Then, later that night, some of my friends determined to show their loyalty to Pete.

Pete Best's house stands in large grounds, and so they went the next night and camped in the garden under his bedroom window. One of those girls is a very good friend of mine, Pamela:

"We just wanted to show him that we were loyal to him. He's great. I like Ringo, but Pete's nicer."

I don't mean any slur on Ringo by quoting those words. Ringo is fab. He's a marvelous drummer, but some of us here just can't forget the other Beatle.

Pete now has his own group. His mother said of the Pete Best Four:

"They are the best group to ever leave Liverpool."

Concerning the Beatles, she said:

"The Beatles used to play in my club - you know, the famous Casbah club. In my opinion Pete made the Beatles."

I am a Beatle fan, and I don't want to comment on that statement. But what I did do was go round and have a chat with Pete for you, to find out about him and what sort of person he really is.

He is a very quiet person, and is extremely good looking. He has brown, curly hair, and some of the curls fall down onto his forehead. Most girls want to mother him.

I asked him about the girls sleeping in his garden. He is a very modest person and seems embarrassed to talk about the things his fans do. He is tremendously witty.

"We give them cups of coffee to thaw them out now and then."

"If they want to camp in the garden, let them. We've got a big garden. It's their fun."

His group gets mobbed quite a bit:

"When we get mobbed, it's the usual case of ties being cut, cufflinks taken, and your boots disappear out of the window."

He is very, very witty. He lives in a house with nineteen rooms, which - by Liverpool standards - is huge. He said that they don't actually live in all the rooms.

"We pass through them now and again" he said.

He is not bitter about having to leave the Beatles. He had some good times with them. He went to Hamburg with the group, and he



Pam says his hair was too curly.

drums on their Polydor records. The only thing he mourns is that:

"I'd have been a lot richer now if I'd stayed with the Beatles."

He gets an avalanche of fan letters every day, and his fans are really loyal. Here is part of one letter which he showed me last week. It was from three girls.

"Do you require us to:

1. Baby sit for your little brother.
2. Sleep in your garden (in case you should require a glass of water in the night).
3. Walk about naked carrying banners with your photo all over them. ?"

Pete is a really great person. He is so natural and friendly. * Many of us here in Liverpool, and his fans all over England, think it a little sad that Pete Best's name is not in lights with the others.. To us he will always be the nicest Beatle - the Other Beatle. His fan letters and his following prove it, and at the moment he is leading the group he has recently formed up the ladder of success. I have a feeling that soon the world will be hearing more Beatle news; but this time about the Beatle who was left behind in Liverpool - Pete Best.

*I asked him to send a message to "Hit Parader" readers. The only thing he could think of was:—"Hi, there!"



Platter Chatter

THE MANFRED MANN ALBUM showcases the talented exciting British group. The tunes include from their big hit, "Do Wah Diddy Diddy", rhythm & blues, "Smoke-stack Lightning" and "Got My

Mojo Working", and jazz, "Sack O' Woe." In addition to the familiar guitar, drum and organ sounds, the group adds a groovy touch with vibes and flute. A real hand-clapper.

BEACH BOYS CONCERT is a very wild in-person recording, complete with all the sounds and screams. Most of the great tunes that have put the Beach Boys on top are included in the album. There's "Fun, Fun, Fun," "I Get Around," "Little Deuce Coupe", a frantic "Papa-Omm-Mow-Mow" and a very funny "Monster Mash." The 4 pages of on-stage photos contributes to the feeling that you're actually there. The album is already number one and sure to be a million seller.

{CAPITOL TAO 2198}

GOLDFINGER is the soundtrack album from the latest and best, of the popular James Bond movies. The music has a driving beat that reflects the dynamic exploits of secret agent 007. The album is great to listen to even if you haven't seen the movie. (UNITED ARTISTS UAL 4117)

DUSTY is back with another great album. The sultry-voiced Miss Springfield, backed by a brilliantly arranged orchestra, is at her very best with tunes like "All Cried Out," "I Just Don't Know What To Do With Myself," "Can I Get A Witness," and the haunting "Summer Is Over." Dusty certainly deserves her reputation as the top white female pop singer in England and the United States.

{PHILIPS PHM 200-156}

COLLABORATION unites the Modern Jazz Quartet with Brazilian guitarist Laurino Almeda. The result is some excellent music that ranges from the bossa nova to chamber music to jazz and always remains delightfully swinging. The quartet and Almeda inspire each other to some brilliant performances. Beautiful music. (ATLANTIC 1429)

BACK TO SOUL is the album debut of a young lady who is too much. Anna King sings and shouts and sobs with pure soul. Backed by the incredible James Brown Band, Anna does "If Somebody Told You," "Night Time Is The Right Time," "I Don't Want To Cry" and "If You Don't Think." Bobby Byrd joins her on one track to sing their popular duet, "Baby, Baby, Baby." Great soul sounds.

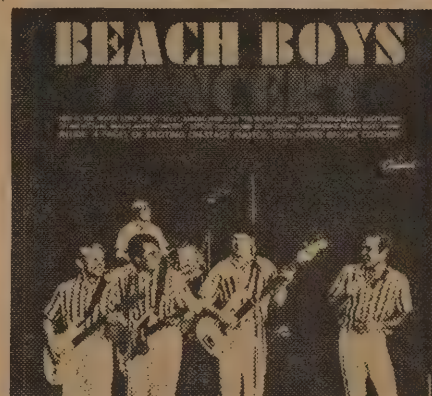
{SMASH MGS 27059}

GETZ AU GO GO features the new Stan Getz Quartet with Astrud Gilberto in a live performance recorded at the Cafe Au Go Go in Greenwich Village. Astrud, the original girl from Ipanema, sings "One Note Samba," "Corcovado" and the delightful "Telephone Song." A very lyrical interpretation of "Here's That Rainy Day" and the unique "Singing Song" showcase the Getz quartet at its best. A swinging session.

(VERVE V6-8600)

WHO CAN I TURN TO, Tony Bennett's recent chart climber, leads off a collection of old favorites and seldom-heard numbers. There's "Autumn Leaves," "Listen Little Girl," "Waltz For Debby," "Wrap Your Troubles In Dreams," "Got The Gate On The Golden Gate" and seven more, all done with the polished professionalism of this great star.

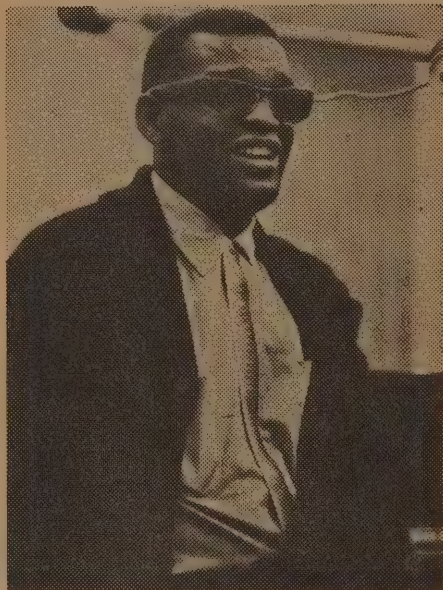
{COLUMBIA CL 2285}



RAY CHARLES

IN ENGLAND

BY CHRIS ROBY



Ray learns lyrics by the braille system.



The "High Priest" bows after solo. To the right are James Clay and Hank Crawford.

Ray Charles, who recently completed his second tour of England, is a difficult artist to analyze. Jazz critics, who praise his piano work and are dutifully respectful towards his blues vocals, find it hard to accept that the same artist can also sing ballads in a style that easily sends him to the top of the record charts. Similarly, admirers of his more commercial work who were sufficiently interested to see him in concert must have felt, accidentally strayed into a jazz concert. The typical Ray Charles fan, if any one such person exists, probably has a strong pref-

erence for one aspect of his music, even though he may derive some enjoyment from all of it.

Meeting Ray Charles for the first time, this apparent paradox vanishes. The man himself is obviously untroubled by the fact that his output cannot be placed in any one musical pigeon-hole. He does not even appear to have a preference for any particular aspect of the wide variety of numbers he has recorded. Asked, for instance, about his favorite numbers he would shrug. "This may sound odd to you," he explained, "but I just don't have

any particular favorites. When I see an audience is enjoying a number, like "Take These Chains From My Heart," it seems like it's my favorite number too." To the cynic this might seem like a naive admission of commercialism but to assume this would be an injustice. Ray Charles actually does derive a tremendous amount of inspiration from the reactions of his audience. The band goes on stage without knowing the exact programme they are to play and at some stage during each number Ray will call the name of the next item to bassist

Charles is a demanding leader.



Sax section swings like Count Basie's. Ray often uses Basie sidemen.





Bassist, Edgar Willis is band director and relays Ray's orders to others.



Raelets travel the world with Ray.

Edgar Willis, who is also the band director and who passes the word on to the other musicians. Thus Ray, far from plugging the most commercial numbers, takes a flattering interest in the tastes of each audience and does his utmost to ensure that they share as fully as possible in the musical enjoyment and creativity of the evening. Typically, his comment on his tremendous following in France was simply: "They seem to like us over there."

As Nat Hentoff has observed elsewhere, in Ray's company you sometimes tend to forget that he has been blind since the age of six. His speech, like his songs, is full of visual references ("When I see an audience is enjoying a number . . .") and it's not unusual to catch yourself answering his questions with a nod or a gesture, forgetting that he can't actually see you. As he talks he constantly moves around the room with short, shuffling steps, taking occasional draws on a cigarette. His manner is not particularly relaxed but it is not nervous either. He seems to be full of a certain restless energy that keeps him continually on the go.

Like most other stars who have reached the top, Ray has been fortunate in choos-

ing good management. His business manager, Jeff Brown, is a large, very capable man, who has been a close friend since both were with the Lowell Fulsom band. To get to Ray, you have to get past Jeff, which ensures a virtual barrier to the army of phonies and hangers on who normally invade a backstage dressing-room. Between performances therefore, Ray is free to discuss the tour with Jeff or some musical angle with Edgar Willis, while his valet remains discreetly on hand to light Ray's cigarettes or to brush some invisible speck from his coat.

Shortly before appearing in England, Ray had been in France working on the film "Light Out Of Darkness" and a rumor reached the British press that his English tour was to be his last. When asked about this, he was amused. "If that's true, nobody's told me about it," he said. This was good news for his far flung admirers, who realize that he could probably afford to retire any time. Later reports indicate that there will probably be a third tour of England in 1965. Meanwhile let's stop worrying about those pigeon-holes and agree about the one thing that matters. Ray Charles is going to be a big star for a long time to come.



He won 1964 Down Beat Poll.

The Raelets add a final touch to the organization's gospel sound.



Ray has won awards as a pianist.

H.P. IN HOLLYWOOD H.P. IN HOLLY

Steve McQueen plays bard, plays rough and plays guitar in Columbia Pictures, "Baby The Rain Must Fall."

This lovable family group is responsible for the revival of monster music. They're The Munsters, seen on CBS-TV.



By Paul Vandervoort II

Okay, group, let's wheel . . . join your Hit Parader in Hollywood while we hit the high spots of the Show Biz Parade . . . Peeling off from Hollywood Beatlesville (the Capitol Tower at Hollywood and Vine) we see that galaxy of shooting stars over the dome is the Beatles' documentary album, "The Beatles Story," heading into the wild blue honda as an all-time smash hit LP . . . Now, boys, how about releasing the tapes of your great Hollywood Bowl concert which was so great. Ringo, there's a chick driving a car around town with a bumper sticker, "Vote for Ringo," which is not unusual, except that her license number begins with the letters, HEP . . . ON THE SETS . . . Dorothy Provine, who has traveled all over the world, now is traveling only a few miles a day from her Hollywood home to Burbank, to work in Walt Disney's "That Darn Cat," with Hayley Mills, Dean Jones and Roddy McDowall . . .

Ann-Margret had fun, between takes on "Once a Thief," at M-G-M, watching her co-star Alain Delon, from France, get his first Hollywood haircut. Annette Funicello and Frankie Avalon teaming again in A-I's "Beach Blanket Bingo," . . . Nancy Sinatra's eight years of dance study prepared her for any kind of dancing, including the Watusi, which she does in "Get Yourself A College Girl!" another M-G-M musical . . . In fact, the M-G-M lot is jumping with teen-age musical favorites. Elvis is doing "Girl Happy," and he should be happy with such girls as Shelley Fabares, Chris Noel, and Mary Ann Mobley in the cast. Gary Crosby is in the pic, too, for some of the action . . . and the word is that Shelley and Richard "Dr. Kildare" Chamberlain will be singing to each other in a new musical being prepped by Producer Joe Pasternak. Shelley's Vee-Jay single, "I Know You'll Be There," and Dick's MGM "Rome Will

Never Leave You," are riding high on the charts . . . Be sure to dig Steve McQueen as the leader of a rockabilly band in "Baby, The Rain Must Fall," a Columbia film. A guy with problems and a big guitar . . . Bobby Vinton has formed his own movie company, his first film, "Ski Party." . . . Jay North, who was "Dennis the Menace," wants to be an astronomer and see real, as well as reel stars . . . Dunhill Productions working on two teen musicals, one for Jan and Dean, one for Terry Black.

DISC'N DATA—John Bubbles big Vee-Jay LP hit netted him a guest-shot with Ed Sullivan, this month . . . Vic Damone switched labels, from Capitol to Warner Brothers . . . Dino, Desi, and Billy may form a baseball team for Reprise Records, for whom they record. They're all Little League stars . . . Dot Records now in the record club business. Bill Eckstine goes modern in Mercury's "Modern



Beatle drummer Ringo Starr has a ball in Hollywood.

Mary Ann Mobley, an asset to MGM's "Girl Happy" and "Get Yourself a College Girl."

Chris Noel, also in those 2 MGM movies, keeps an eye out for enemy planes.

H.P. IN HOLLYWOOD H.P. IN HOLLY

OOD H.P. IN HOLLYWOOD H.P. IN H

Nancy Sinatra flaps out a watusi in MGM's "Get Yourself A College Girl."



Elvis is happy, his fans are happy, MGM is happy, his new movie is "Girl Happy." Oh, joy.



Shelly Fabares looks forward to the thrill of co-starring with Richard Chamberlain.



Sounds of Mr. B," in which Benny Carter and yours truly have a song, "Poor Fool" . . . The Johnny Mann Singers salute the Beatles on Liberty, Joey Heatherton inked by Coral Records to cut a rock and roll album. She's in WB's "My Blood Runs Cold," with Troy Donahue and Barry Sullivan. Are you hip that Cindy Cassell became a movie star at 13? She did it in Walt Disney's "Emil and the Detectives," fresh out of a little theater . . . Of course, they start young in Hollywood. 7 year old Scotty Lawrence, who does TV commercials, is negotiating a record contract with Radar Records. Barbara McNair comes from starring in "No strings," to open at the fabulous Coconut Grove, this month . . . Best make a note on my date pad to attend the ASCAP dinner for West Coast writers, next month. Big, gala premiere for "Lord Jim," on March 4, too, at the Stanley Warner Theater in Beverly Hills . . . Nancy Wilson in and out of town

on a whirl nightclub, TV, and recording dates . . . Congratulating Neal Hefti on his great music for "Sex and the Single Girl," he told me an amusing story. When his daughter, Marguerita was small, he gave her nickname, "Lil Darlin'," to the jazz classic he wrote for Count Basie. Now, that she's a teenager, the Count has been replaced in her record collection by the Beatles. Neal doesn't mind. "I see nothing wrong with rock and roll," he said. "I enjoy it, myself." Mitchell Ayres, musical director of "Hollywood Palace," on ABC-TV finds times have changed, too. Mitchell had a very famous dance band in the days of the big bands, but his son, Larry, is studying to be a rock and roll drummer . . . HOLLYWOOD HUMOR . . . Joan Shawlee reports overhearing two teenaged TV stars discussing their parents. Said one: "I can't wait until they're fifty so I can have them committed to a Senior Citizen village." THE JOKE-BOX, or

what's new in the Top Forty Funnys. What did the Mama Monster say to the baby monster? "Hurry up and drink your blood or you'll be late for ghou!" Send your joke, c/o Hit Parader . . . Chatter About Musical Matter . . . Have you joined the "Teenaged Underground?" It started at KMPC, in Hollywood, led by deejays Roger Carroll and Johnny Magnus. Teenage undergrounders are those who dig rock and roll and surf music, but bolt the group and play and listen to pop and jazz, too. The idea is catching on all over. And this last minute word from Abercrombie Flickerstrutch, the famous unknown teen-age idol. "Crummy," as he is affectionately known to his fans, wants his loyal followers to know that his newest single, "Watusi, Wathreesi, Wathfoursi," has sold twice as many copies as his first record (which sold one) and has made the Bottom Forty Thousand. Gotta slam now. Be surfin' you, next issue.



KMPC dj's Johnny Magnus and Roger Carrol present first Teen-age Underground membership card to Steve Johnson.



Ann-Margret and little Tammy Locke watch their co-star in "Once A Thief," French actor Alain Delon, get a haircut.

● YOU'VE LOST THAT LOVIN' FEELIN'

By Phil Spector, Barry Mann and Cynthia Weil

You never close your eyes any more
When I kiss your lips
And there's no tenderness like before
in your fingertips
You're tryin' hard not to show it
But baby, baby I know it.
You've lost that lovin' feelin'
Woh, oh, that lovin' feelin'
You've lost that lovin' feelin'
Now it's gone, gone, gone, gone
Woh, oh, oh, oh.
Now there's no welcome look in your eyes
When I reach for you
And girl you're startin' to criticize
Little things I do
It makes me just feel like cryin'
Because baby, something
beautiful's dyin!
Baby, baby I'd get down on my knees
for you
If that would make you love me like
you used to do
We had a love, a love you don't find
everyday
Don't, don't, don't, don't
Let it slip away.
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● GIVE HIM A GREAT BIG KISS

By George Morton

Here comes my guy walking down
the street
Look how he walks with a dancing
beat
Thick wavy hair, a little too long
All day long, he's a singing his song
And when I see him in the street
My heart takes a leap and skips a
beat
Gonna walk right up to him
Give him a great big kiss
Tell him that I love him, tell him
that I care, tell him that I'll
always be there.

(Dialogue)
Well what color are his eyes?
I don't know he's always wearing
shades
Is he tall?
Well I've got to look up
Yeah? Well I hear he's bad
Mm, he's good bad, but he's not evil.

Tell me more, tell me more
Big bulky sweaters to match his eyes
Dirty fingernails
Oh boy what a prize
Tight tapered pants, high button shoes
He's always looking like a he's got
the blues
And when I see him in the street
My heart takes a leap and skips a
beat
Gonna walk right up to him
Give him a great big kiss
Tell him that I love him, tell him
that I care, tell him that I'll
always be there.

(Spoken)
Is he a good dancer?
What do you mean is he a good dancer
Well how does he dance?
Close, very, very close.
© Copyright 1964 by Trio Music Co., Inc.

● SOMEWHERE IN YOUR HEART

By Russell Faith and Clarence Kehner

Somewhere in your heart
Try to find a place for me
Somewhere in your heart
I won't care where it might be
One little corner may not mean so
much to you
But one little corner would be enough
to see me thru.
Somewhere in your dreams
Let my lips come close to you
Though they're only dreams
Someday they may all come true.
Not much to ask for such a tiny part
Won't you find a place for me
Somewhere in your heart.
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● LEADER OF THE LAUNDROMAT

By Paul Vance and Lee Pockriss

(Spoken)
1st boy: Is he really going out with
her?
2nd boy: I dunno.
3rd boy: Look, here he comes now,
let's ask him
1st boy: Hey, Murry, is it true
Betty's wearing your ring?
Murry: Uh, huh.
Who's that bangin' on the piano?
2nd boy: I dunno.
1st boy: You goin' out with her
tonight?
Murry: You bet your fern!
3rd boy: By the way, where'd you meet
her?
I met her one day at the laundromat
She turned around and smiled at me
Get the picture? (Yes we see)
An' that's when I fell in love with
the leader of the laundromat.
My folks were always putting her
down
Because our laundry came back brown
I don't care if they think she's bad
I fell in love, 'cause she looks so sad
I got a date tonight with the leader
of the laundromat,
(Spoken) Dang it!
My dad said find a laundry that's new
How can I tell my baby we're through?
Gonna drive right into town
I don't care if my shirts are brown
I've got a date tonight with the
leader of the laundromat
(Spoken) Dang it!
When I finally got there
I told her it was all over between us
I'll never forget the hurt little funny
look in her eye
She grabbed my laundry and ran into
the street
Directly into the path of a runaway
garbage truck
I yelled "watch out, watch out, watch
out, watch out."
(Spoken) Dang it!
I felt so messy standing there
My daddy's shorts were everywhere
Tenderly I kissed her goodbye
Picked up my clothes, they were
finally dry
I won't forget your love, oh leader of
the laundromat.
Oh ooo (spoken) who's that bangin'
on the piano?
I dunno.
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● ALL DAY AND ALL OF THE NIGHT

By Ray Davies

I am not content to be with you in the
day time
Girl I want to be with you all of
the time
The only time I feel alright is by
your side
Girl I want to be with you all of the
time
All day and all of the night
All day and all of the night
All day and all of the night
All day and all of the night.
I believe that you and me last
forever
Oh yeah, all day and night yours
Leave me never
The only time I feel alright is by
your side
Girl I want to be with you all of the
time
All day and all of the night
All day and all of the night
All day and all of the night
All day and all of the night.

I believe that you and me last
forever
Oh yeah, all day and night yours
Leave me never
The only time I feel alright is by
your side
Girl I want to be with you all of the
time
All day and all of the night
All day and all of the night
All day and all of the night
All day and all of the night.
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● HEART OF STONE

By Mick Jagger and Keith Richard

There's been so many girls that I've
known
I've made so many cry
And still I wonder why
Here comes a little girl
I see her walkin' down the street
She's all by herself
I try and knock her off her feet
But she'll never break, never break,
never break, never break
This heart of stone
Oh, no, no, this heart of stone.
What's different about her
I don't really know
No matter how I try
I just can't make her cry
She'll never break, never break, never
break, never break
This heart of stone
Oh, no, no, no, this heart of stone.
Don't keep on lookin'
That same old way
If you try actin' sad
You'll only make me glad
Better listen little girl
You go on walkin' down the street
I ain't got no love
I ain't the kind to meet
'Cause she'll never break, never break,
never break, never break his heart
of stone
Oh, no, no, you'll never break this
heart of stone
Darlin' no, no, this heart of stone
You'll never break this heart of stone
Oh, no, no, no
You better go, you better go home.
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A CASUAL CONVERSATION WITH



PETER AND GORDON

By Don Paulsen

Hit Parader's editor, Don Paulsen with Peter {wearing glasses} and Gordon {wearing the guitar}.

How does a writer follow-up an article that seemed to cover everything?

Several months ago I interviewed Peter Asher and Gordon Walker during their first American visit. I spent a hectic half hour with them, but it was an enjoyable session, and I had no trouble writing an article on it for *Hit Parader*.

Shortly after the article was published, a friend who'd just been in England said he'd been talking with Peter and Gordon and they'd mentioned my name. A short time later, they sent me a thank you letter. Not many performers bother to write to interviewers, so I was very pleased that they liked my article.

When I heard they were returning to the States, I called their press agent and asked him to set up another interview. "I didn't think you'd want to see them again," he said. "Your last article seemed to cover everything."

Frankly, I had asked most of the important questions the last time, but since my previous interview had gone smoothly, I figured we could find something to talk about.

On the appointed day, I entered the living room of their hotel suite. The two Capitol Records stars were playing an



exciting up-tempo-ish tune on their guitars.

"That sounds a lot wilder than any of your single records," I said when they'd finished. "I like it."

"When we complete our act we do some sort of raving thing to finish it off," Gordon told me. "We have a pattern. We start off with two of our own songs. The first one is a raver that Peter wrote as a joke while he was ill in the hospital a few months ago. I went to see him and he said he'd written this great song. It was a nothing song, but it came out great on records. It's called 'Love Me Baby' and it's got the corniest lyrics you've ever heard in your life. But it's good. It gets our act going. Then we do another record, then we do a folk song and another record, then a ballady sort of thing, maybe another record and then end with a raver."

"I don't think, and neither does Peter, that the big rave scene all the way through is going to do anyone any good, because the kids will walk out and maybe they'll like it at the time. But when they think about it they'll think, 'every song they did was the same.' So we take it from one extreme to the other."

Peter added, "The kids like it. But of course, sometimes, we get accused of being 'pseudo' because we sing folk music and we're not folk singers and we sing rhythm & blue and we're not R & B singers. We sing all different sorts of songs. But we're singing the songs we like, and that covers a fantastic, wide selection."

"In a sense," said Gordon, "the only things we sing that are entirely our own are our records. They're all originals. If anyone else wants to do them in the future, then it'll be considered a revival of the old Peter and Gordon record."

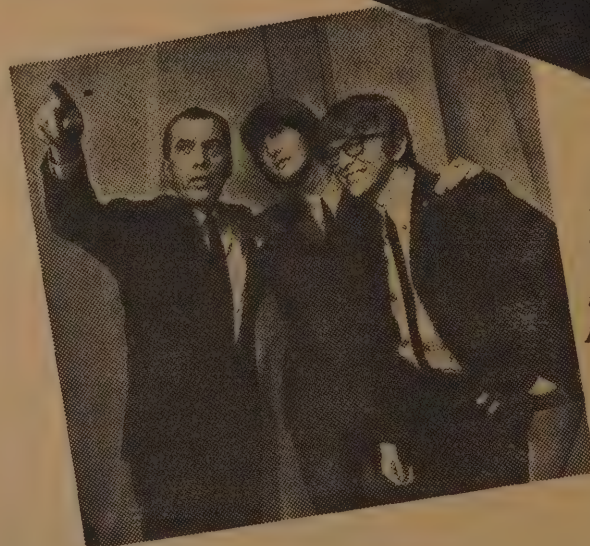
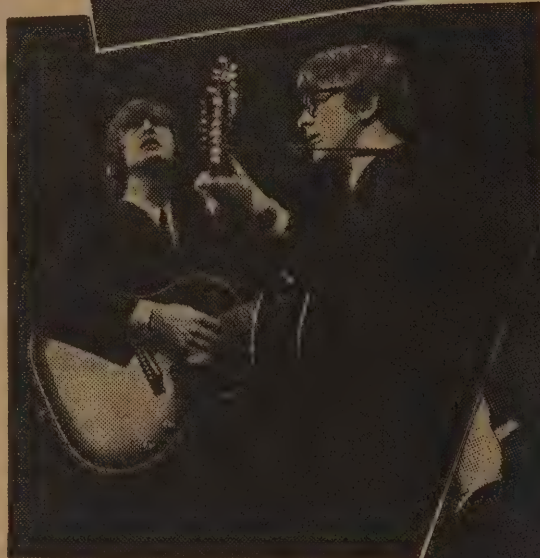
Peter mentioned that he and Gordon do Tommy Tucker's recent hit, "High Heel Sneakers" in their act, so I asked how they felt about doing a song made popular by someone else.

"I don't think it matters," replied Peter, "if you do it differently. It's the song you're doing and not the style of the original. If you copy someone else's performance and arrangement and everything I think it's a bit silly, because chances are they did it better—because they thought it all up. But if someone writes a great song and you think you can do it in an interesting way—and differently—then do it. Whenever we cover a tune we arrange it ourselves and the harmony is our own."

"I think that in our records we'll continue to do original material," continued Peter. "I think people have slightly more



The boys were a success at their New York City concert.



They achieve a great rapport with their audience. When fans throw jelly beans, Peter & Gordon throw them back. They rehearse frequently. Duo appeared on the Ed Sullivan show.

respect for someone whose records are original.

"At the same time, of course, some people have been fantastically successful in covering someone else's songs. Look at Johnny Rivers. I actually prefer the Chuck Berry originals, but Johnny does them well and differently. He's not cribbing off Chuck Berry or anything. He's got different arrangements and everything and he's been very successful.

"Some of the most successful records in England are English covers of American songs. Like, the #1 records is 'There's Always Something There To Remind Me' by Sandie Shaw, an English girl. It's funny, but Lou Johnson, who did the song originally, has 2 other songs being covered at the same time, and all of them in the charts. There's the one by Sandie Shaw, there's 'Take A Message to Martha'

{continued on page 56}



M EET
ANFRED
ANN (all 5 of him)....



There's old what's his name again, with his back-scratcher microphone boom.



Manfred Mann were eager to dig all the great Charlton music magazines.



One way to make it in the pop world is to have a gimmick—a catchy name or an unusual appearance or some unique characteristic that will make people notice you. Quite a few groups qualify in this respect.

But once you're in the spotlight, you have to prove yourself. If you want to stay on top, you need a certain amount of talent. This little requirement immediately cancels out at least 93% of the people who make it with gimmicks.

A short time ago, a record called "Do Wah Diddy Diddy" introduced Manfred Mann to American audiences. Manfred Mann, we soon learned, was not a young man or even a young lady, but five (count 'em) 5 English musicians sharing the same name.

Okay, we said, these guys have the gimmick. What else can they do?

When their album arrived in the mail one morning, we found out. Manfred Mann are very capable musicians. They play several instruments and several different styles of music. They are definitely one of the best groups to emerge during the current British boom.

If they look brainy and somewhat aloof the effect is purely intentional. Manfred Mann, the singular group of five young men with the all-purpose name makes no bones about the fact that they are determinedly different from the average pop stars. Carefully barbered and garbed, they shrewdly reckoned that it would take more than a sheepdog hair-cut, home-grown talent, and frenetic energy to topple the Beatles from the British hit parade, as well as take the lead in the American charts. They have pulled off this double with one disc, "Do Wah Diddy Diddy," some stylish musicianship, a carefully nurtured public image—plus some cool nerve. "Sha La La" was the successful follow-up.

The Manfreds are used to taking the calculated risk, confident that they will be



accepted on their own terms. Take their name. It rightfully belongs to bearded Manfred Mann (piano and organ), a jazz teacher from South Africa, but it is collectively used by Mike Hugg (drums and vibes), Paul Jones (singer and harmonica), Mike Vickers (alto sax and flute and guitar), and Tom McGuinness (bass).

Manfred Mann is a recognized sound in most English homes these days. Each week their composition "5-4-3-2-1," can be heard at the beginning and end of "Ready, Steady, Go," one of England's top weekly TV shows.

Three of the Manfreds, Mike, Paul and Manfred collaborated on the writing of this hit when the producer of the TV series asked them to provide a new signature tune for the program for 1964. Not only was this number successful for the show, it has also made its way into the top English music charts.

But, life has not always been so rosy. At first, Manfred Mann and Mike Hugg formed a jazz combo. They worked hard, but it didn't take them too long to realize that they were getting neither artistic nor financial reward from their efforts. Gradually, the combo changed their style from jazz to rhythm and blues and audiences began to take notice. They were on their way.

The boys found in rhythm and blues everything that was lacking in "pop" music—sincere feeling expressed without pretention or inhibition. Having found an idea idiom, The Manfreds set about the task of perfecting their style and experimenting with their own original numbers. Throughout their early days, they tried varying the instrumental lineup in different ways—always aiming for the best possible R & B sound, but combining authenticity with the imaginative and original touches which have made their music so popular.

Even in the beginning the boys' efforts were greeted warmly. The groups' first

venues were jazz clubs where an alert promoter, predicting the coming boredom with so-called "trad" jazz, would devote one night a week to R & B. It was on these nights that the existing hard core of fans turned out in support of their kind of music.

The Manfreds were constantly at the vanguard of the trend. In London's Marquee Club, in suburban areas and in towns all along the South Coast, the boys were playing to increasing crowds and, fortunately, for increasing fees. There had been days when the group had had to have daytime jobs in order to survive, but these were now in the past. One evening Kenneth Pitt, a London publicist, heard the boys play in a suburban club. Although in the past, Pitt had turned down many groups who wanted him to manage them, he saw in this group qualities which could secure them a place among the best British recording artists.

We had the pleasure of talking with Manfred Mann during their first American visit. At times during the interview, they were asking the questions and we were giving the answers.

HIT PARADER: On your new Ascot album, the only real pop record-sounding song is "Do Wah Diddy Diddy." The other tunes are rhythm & blues numbers: Is that the kind of music you like to play?

MANFRED MANN: It's one of the kinds of music. We also like to play jazz. And melodic things . . .

The reason we hesitated answering this is because in England the people always say to us 'Is this what you really like to play?' This automatically infers that we don't like to play the numbers we've had hits with. And this just isn't true. We like all kinds of music, including "Do Wah Diddy Diddy." The album is very representative of us.

HIT PARADER: How did the recent rhythm and blues trend develop in England?

Below, left to right, Tom McGuinness, Mike Vickers, Paul Jones, Manfred Mann & Mike Hugg. Left, onstage they're great!

MANFRED MANN: It began when the British kids who played in rock and roll groups lost interest in Bill Hayley and Gene Vincent and started listening to Little Richard, Fats Domino and Larry Williams. The London-America label started issuing a lot of Fats Domino and Little Richard records. It got people interested in that sort of music. And they'd release an occasional record by Little Walter and Chuck Berry and Bo Diddley, and it whetted people's appetite. Then the kids progressed to liking the Miracles and the Motown artists. At the same time the Beatles started making it big, there was a movement in little clubs around London toward a revival of rhythm and blues. This is where we came from. The Rolling Stones were part of it too.

The R & B thing was taken up in London by the Mods. It became a really big craze with them and then the rest of the country followed. In England, the Mods set the style in clothes and in musical taste.

After groups like ourselves and the Stones became popular, the original blues artists started coming over from America. Jimmy Reed, Muddy Waters and Sonny Boy Williamson appeared in the same clubs where we played. And that's how R & B developed in England.

By the way, what does the term rhythm and blues mean in America?

HIT PARADER: There have been quite a few attempts to explain it. Some people say it's a feeling . . . soulful, funky, spontaneous, instinctive, virile, fervent, sometimes gospel-sounding. Some say you should just play or listen to it and not try to define it. Does it have a meaning in England?

MANFRED MANN: One opinion is that it's people like Joe Turner or Jimmy Witherspoon—jazzy. Others say it's people like Howlin' Wolf, Muddy Waters, and John Lee Hooker. With other people it's Chuck Berry and Bo Diddley. With other people it's the Impressions and the Miracles. And with other people it's the Rolling Stones and us. They all argue with each other. It's most likely all those people.

HIT PARADER: The Animals recently had a #1 hit with "House of The Rising Sun." How do you rate them as R & B artists?

MANFRED MANN: It's funny, but in England, most people don't regard the Animals as an R & B group. They're just thought of as a group, which is to their credit and to their advantage. R & B groups are considered to be on the way out.

{continued on page 51}



Jackie DeShannon is a remarkable young lady. Recently, she received a lot of publicity because she was part of the Beatles last American tour. She can be heard on a very exciting album, "Breaking It Up On The Beatles Tour."

But her claim to fame is based on something far more substantial, and that's talent. In addition to being a singer, Jackie is a successful songwriter and record producer. She wrote the recent Searchers hit, "When You Walk In The Room." On her last visit to England, she found time, between extensive radio and TV appearances and a tour with Gerry & The Pacemakers and Gene Pitney, to supervise a recording date by the Bachelors.

The attractive young blonde is also a trophy-winning go cart racer, author of a soon to be completed autobiography, and an aspiring actress.

Here's the fascinating story of this extremely talented and versatile young lady, in her own words:

Music has always been a big part of my life. I started out singing gospel and country and western music. When I was six years old I had my own radio show.

On my way home from school, when I was a little girl, I used to listen to the gospel music in the Negro churches with the tambourines and all. My grandmother used to play old Irish folk songs. My uncle plays banjo and my father plays harmonica. In fact, all my uncles play and sing. My mother was a singer and she used to have a radio show. She likes the blues—Lightnin' Hopkins and Mississippi John Hurt. These were my early influences.

When I was eleven, the family moved from Kentucky to Illinois. I had a country-western radio show and song pop songs at dances. When I was 15, I got interested in singing jazz. I went on the road, with my parents along to chaperone me.

Also, I'd been making rock 'n' roll records that sold pretty well, so Liberty Records brought me to Los Angeles to record. While I was on the West Coast, somebody who'd heard me sing and play the guitar said, "How'd you like to work at the hungry i? You can sing blues and gospel music." I accepted.

So I was put on the bill with Peter, Paul and Mary, who, at that time, hadn't made it yet. They said to me, "You've got to get in on folk music." "But I can't stand folk music" I said. I hated it.

They played some things for me, and later, in New York, someone said, "I want you to hear this great blues singer

I TOURED WITH THE BEATLES

By Jackie DeShannon

and songwriter." "Aw, come on," I said. "He can't be that good." We went to his concert and this kid came out in Levis and boots and he did a thing called "Don't Think Twice" and "With God On Our Side." I practically leaped up on the stage. I just flipped. I was very impressed, and from then on I became a very big Bob Dylan fan.

Between Peter, Paul and Mary and Bob Dylan, I got really interested in folk music. I went back to Los Angeles and recorded "Blowin' In The Wind," "Don't Think Twice" and "Walkin' Down The Line." But unfortunately, Liberty Records wouldn't release them because at that time no one had heard of Bob Dylan. Also, I had already had hits as a rock 'n' roll singer and they didn't want me doing folk songs. Later, of course, all these tunes became hits for other people.

The only way you can survive in the music business is to be a writer and producer as well as a singer. In making demos, I learned how to produce a record. Also, I couldn't get anyone to give me a song when I was starting out because I didn't have any kind of reputation, so I started writing songs. I had hits as a songwriter long before I had any as a singer. I wrote "Dum Dum" for Brenda Lee, "Heart In Hand" and others.

The songs I'm writing now are mostly folk. The only way I know to bring folk music to the attention of more people who might like it is to present it in a commercial way—like the Animals' record of "House Of The Rising Sun." I thought it was a very good record. The English groups have a fine feeling for the blues.

I'm looking forward to my next trip to England because over there, I can be accepted as a singer or a songwriter or anything, once I've proven myself.

It's very hard for me to get across to most people in this country that I am schooled in all kinds of music. Like, if you play tennis it doesn't necessarily mean that you can't play golf or swim.

Music has been my whole life. I've devoted all my time to it. I can sing pure jazz, pure folk, or pure rock 'n' roll.

Liberty Records, and many other people, thought, "My goodness, here's the kook of all times because she wants to change from rock to jazz to folk." But I love all kinds of music.

Liberty did let me record a folk-type album, but the music was jazzed up a little. But at least I got a chance to record some of the great songs that I like.

Some of the hip rock 'n' roll fans are getting interested in the good folk songs.

All I do now is folk concerts at colleges and high schools on the West Coast. My only rock 'n' roll tour in recent years was the one with the Beatles.

I had 30 minutes onstage and I did "Night Time Is The Right Time" and all blues. It was fun because John Lennon is a big blues fan.

The Beatles are great people. They have a marvelous talent and they write excellent material. The tour was a ball.

I wanted to get to know them. I became good friends with them—strictly friends, nothing romantic.

We had great discussions on music. I showed them different songs I knew. They like Bob Dylan and I told them about him. Joan Baez came to see them in Denver. They love her music too.

The Beatles made me feel very much at home and showed me a lot of respect. They were very wonderful people.

They made all the other acts in the show feel real good and went out of their way to be nice when they didn't have to.

At the end of the tour they gave me a little identification bracelet with "Thank you for the tour" engraved on it.

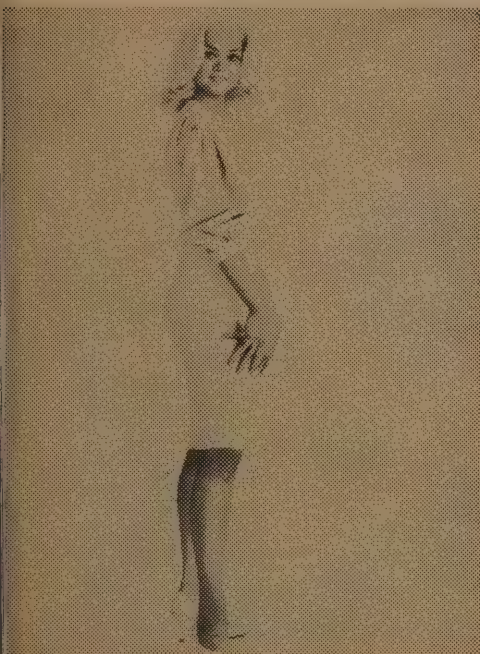
They were always saying funny little things to me. Like, at one of our concerts there was a very high stage to keep the kids from getting at us. It seemed like 50 feet high. I came on just before they did, and they used to say things to me like "we thought you were going to blow off the stage."

They're very good sports. Once, we had a pillow fight on the plane. We played records and talked about music. They love rock 'n' roll and good songs.

It was kind of hard to believe that you'd be sitting next to them, talking like ordinary people, and the next minute they'd be onstage driving 30 thousand people into mass hysteria.

They tried to sign as many autographs as they could. They were really nice, and I wouldn't say that if it wasn't absolutely true.

Primarily, I was impressed with the



Jackie DeShannon is a very attractive young lady who is just as appealing in levis and boots as she is in a sexy black sheath. She's as delightful to listen to as she is to watch, with a distinct and individual vocal style. When we had the pleasure of meeting Jackie, we just turned on our tape recorder and sat quietly while she told her intriguing life story, culminating in the tour with the fabulous Beatles.



Beatles' honesty and their humility. Like, they'll admit that they're not going to be around all the time. This is something our

business has never had before. No artist has ever gotten up and said, "I know I'm not going to be here forever." Even Elvis

Presley has never said anything like that. The tour was one of the most exciting things that's ever happened to me.

CUES

and VIEWS

RANDOM NEWS AND NOTES



James Stewart is named Little Eagle, after a tough Cheyenne who excelled as an Army Scout, and Carroll Baker is called Bird Woman for her grace and beauty, at adoption ceremonies for the two stars of "Cheyenne Autumn," John Ford's epic film for Warner Bros., held by

the Northern Cheyenne tribe at historic Fort Laramie, Wyo. Chief John Woodenlegs (left), president of the tribal council, and council member Black Eagle (right) officiate in honoring the stars for their true portrayal of the Cheyenne saga.



Designed for the younger 80 man, "Discotek" slacks feature thin, tapered styling plus waist and cuff innovations for ease of movement. The dancer in the foreground wears the new modified bell bottom.



Singer Frankie Avalon gets a friendly greeting backstage from Jill Shipstad, one of the stars of Shipstads & Johnson Ice Follies and daughter of Roy Shipstad, a co-founder and co-producer of the show.



Composer, arranger, vibes-player Gary McFarland gave a preview of the music in his new Verve album, "Soft Samba" at the Bitter End in Greenwich Village recently. Gary hums, whistles and yeah-yeahs his

way through tunes like "A Hard Day's Night," "From Russia With Love" and "California Here I Come." Very unusual and outstanding new sounds.



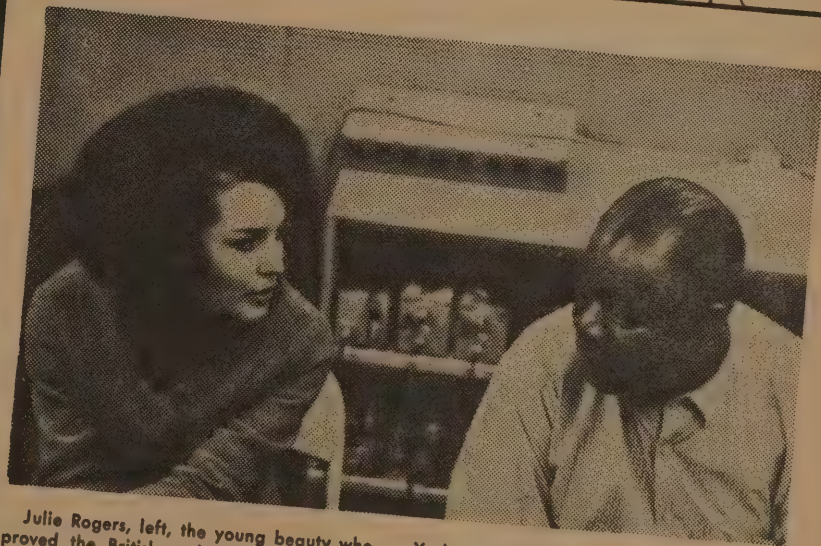
Ringo Starr, the Beatle drummer who lost his tonsils in December, may also lose his home.

His neighbors have petitioned his landlord to move him out of his \$125-a-week apartment in Westminster. His teen-age fans are driving them crazy. "Ringo's tonsil operation has given us our first peace for months," said a neighbor.

"Teen-age girls scream and shriek all day long," said his wife. "They get hysterical, fight and kick each other and chase every car that arrives in case Ringo is inside." "It's a drag," said Ringo, as he left University College Hospital. "I wish I could do something about it—but I can't control the fans."



The third—and most dazzling—of the MY FAIR LADY premieres was held at Hollywood's Egyptian Theatre with most of the film community's celebrities in attendance. The glamor of the occasion, a benefit performance for the Motion Picture Relief Fund, was intensified by the presence of Audrey Hepburn and Rex Harrison, stars of MY FAIR LADY. More than 40 international newspaper and magazine photographers covered the event, which was the subject of a "live" radio broadcast and telecast.



Julie Rogers, left, the young beauty who proved the British and U.S. hit charts do not entirely belong to longhaired boys, since the release of her chart-climbing Mercury single, "The Wedding," discusses Louis Armstrong's newest smash hit, "Faith" with the veteran hit-maker, during his New

York waxing session of the hit tune. The Mercury artists met for the first time in New York, when Julie, on a U.S. promotion tour recently, attended Satchmo's recording session of "Faith"—the hit-bound tune from the Broadway smash musical, "I Had A Ball" starring Buddy Hackett.

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THE WORLD OF FRANK SINATRA

{continued from page 23}

venile terror of Hoboken. Only the uninformed strangers ever made the mistake of picking on him.

He used to work on a newspaper delivery truck after school and this gave him the idea that he wanted to be a reporter. After he graduated from Deamist High School (where he had done some singing with the Glee Club), he got a job as a copy boy on the Hudson Observer. He chucked this over, however, in 1936 when Bing Crosby's success decided Sinatra to become a singer.

He organized, booked and sang in a quartet called the Hoboken Four, which got as far as the Major Bowes radio amateur hour. The quartet didn't make it, but Sinatra did with a solo version of "Night and Day."

After a Bowes vaudeville tour he did a lot of sustaining programs around New York, and then became a singing M.C. and head-waiter at the Rustic Cabin roadhouse. He was hired by Harry James and then Tommy Dorsey, and began recording with the Pied Pipers and then as a soloist. As a featured vocalist on "Your Hit Parade," and as the star of his own CBS radio show, "Songs by Sinatra," he became the remarkable phenomenon known as the 'Voice.' In the five years between his head-waiter job at the Rustic Cabin and his famous starring stint at the Paramount Theatre in New York, when bobby-soxers were swooning in droves at the sound of his voice, Sinatra's income rose from \$15 to \$25,000 a week—not bad for the skinny Hoboken kid with the soulful eyes.

In 1943, he added another facet to his career with his first starring appearance in a movie titled "Higher and Higher." Two years later the Academy of Motion Picture Arts and Sciences gave him a special Oscar for his performance in "The House I Live In," a short subject devoted to the theme of tolerance for which Sinatra has always been an active crusader. He has since appeared in increasingly important roles in pictures such as "Step Lively," "Anchors Aweigh," "Till the Clouds Roll By," "It Happened in Brooklyn," "The Kissing Bandit," "The Miracle of the Bells," "Take Me Out to the Ball Game," "On the Town," and others. He had proven himself one of the finest actors in Hollywood by 1953 when he won his second oscar—this time for Best

Supporting Actor for his performance as Maggio in "From Here to Eternity."

It was a non-singing role, as was his role in "The Man With The Golden Arm," in which he portrayed the tragic Frankie Machine, the gold-armed poker dealer in a losing fight against drug addiction, a performance which gave his career added luster.

As Nathan Detroit, proprietor of the world's oldest established floating crap game, in "Guys and Dolls," and in a variety of starring roles in "The Tender Trap," "Suddenly," and other pictures, Sinatra has steadily solidified his position at the top. With "Johnny Concho," he took on another chore—that of producer as well as star. After his top role opposite Bing Crosby and Grace Kelly in M-G-M's "High Society," he was signed to star in Stanley Kramer's "The Pride and the Passion" and followed this with "The Joker is Wild," "Kings Go Forth," "Some Came Running," "Ocean's 11" and "A Hole in the Head." Then came "Devil at 4 o'clock," "Sergeants 3," "The Manchurian Candidate" and "Come Blow Your Horn."

Today he is at the top. In addition to the regularity his name repeatedly turns up in the first two or three names in all polls regarding records and movie popularity, he has also won television acclaim for his own spectacles and as a guest star.

In 1939 he married Nancy Barbato and they were divorced ten years later. They have three children. He then married and was later divorced from Ava Gardner.

Throughout his career Sinatra has been a crusader for a better world, and for better understanding between peoples. He has been prominently active in many worthy causes including the National Polio Drive and the National Brotherhood Week observation sponsored by the Conference of Christians and Jews, in addition to the Heart Fund and many other causes.

The entertainer recently started his own "people-to-people" program when he first went to Mexico City in 1961 to do a show on behalf of the National Rehabilitation Institute which promoted great good will among Mexicans for their big neighbor country. He repeated the Mexican benefit a year later and extended his visit to Acapulco for a children's hospital and followed that with a world tour for the benefit of children's and youth organizations. The projects, which included being accompanied by musicians, a staff and a large amount of equipment, were undertaken at his own expense. ■

THE FRENCH INVASION— SYLVIE VARTAN

{continued from page 31}

the center of the pop music world.

Naturally, Sylvie's disk fans wanted to see their idol on stage. She made her much awaited debut at Paris's famous "Olympia" in February of 1963 and her triumph was so great that she was held over for two additional weeks. Incidentally, Sylvie, on this occasion, was the star performer in a show which also featured a couple of newcomers, Trini Lopez and The Beatles. Like the trooper she is, Sylvie had prepared herself for

age of 17 on a radio serial. Her favorite actors and actresses are Steve McQueen, Alain Delon, Jean-Paul Belmondo, Natalie Wood and Brigitte Bardot.

Some people find it surprising that the young singer digs Brigitte Bardot, because Sylvie has been leading French teenagers away from the unkempt, long-haired look made popular by BB. Sylvie is a chic young lady who designs many of her own clothes and has set fashion trends for young French girls. She prefers a soft, feminine look in flattering pastel colors. This "Ye-Ye" look has even been copied in adult fashions.

For the statistically-minded, Sylvie Vartan 20 years old, 5'3" tall, weighs 106 lbs., wears a size 10 dress, and her measurements are 85-58-85 (centimeters, that



Sylvie's first American record is "I Made My Choice" b/w "One More Day."

this occasion. She had previously (1962) toured the music-hall circuits of France, Belgium, Switzerland, Germany, Italy and Spain, first with Gilbert Decaud and then with Richard Anthony, before attempting the mecca of all French singers—the Olympia.

It was only a matter of time until motion picture scouts would knock at her dressing room door. After a small role in "Clair de lune a Maugeuge," Sylvie was co-starred with France's male teenage idol, Johnny Halliday in a film called, "D'ou viens-tu, Johnny?" With this film, Sylvie Vartan had proven herself ready for motion-picture's "big-time." Darryl F. Zanuck signed her for 20th Century Fox and during 1965, American audiences will see her for the first time in that company's film "Patate," co-starred with such motion picture luminaries as Danielle Darieux and Jean Marais.

Sylvie made her acting debut at the

is. You geniuses with the slide rules can figure it out yourselves).

Sylvie's immediate goal is to be a success as a singer in America, singing in English. Her future plans include becoming



Sylvie sets the styles for French teens.

ing a film actress, living in this country if the American public accepts her and, she adds, "There's a 90% chance I'll marry an American."

Well, guys, the line forms on the right.

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● CAN'T YOU HEAR MY HEARTBEAT

By Carter and Lewis

Everytime I see you lookin' my way
Baby, baby can't you hear my heart-beat

In the park or walking down the highway

Baby, baby can't you hear my heart-beat

When you get close to me

I get a feelin' that's ooh-ee

Can't you hear the pounding of my heartbeat

You're the one I love

You're the one I love.

When I feel you put your arms around me

Baby, baby can't you hear my heart-beat

Then I'm glad, I'm mighty glad I found you

Baby, baby can't you hear my heart-beat

When you ask me to meet your ma

I knew that baby we'd be going far

Can't you hear the pounding of my heartbeat

You're the one I love

You're the one I love.

All my friends are tryin' hard to meet you

Baby, baby can't you hear my heart-beat

Now's the time to go and see the preacher

Baby, baby can't you hear my heart-beat

Wedding bells are gonna chime

Baby, baby you're gonna be mine

Can't you hear the pounding of my heartbeat

You're the one I love

You're the one I love.

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● AT THE CLUB

By Gerry Goffin and Carole King

Well, Friday night has finally come around

And me and my baby are gonna head for a spot we've found

We're gonna forget our cares

And dance on into the night, down at the club.

Oh, everything is out of sight

Down at the club

We're gonna say that it's all right.

For two bits and a dollar

They've got a swinging show for you

Oh, yes they do

And the band won't quit til everybody tells them to

And when they play that slow dance you can hold your baby

Down at the club.

Oh, everything is out of sight

Down at the club

We're gonna say it's all right.

Oh, they got lots of pretty dancing girls for the fellas

But oh, you better watch out in case your baby gets jealous, now

Some people might like to sit and watch a picture show

But if that's what your plans are Don't ask me to go

'Cause I'll be where the good times last

Til the early morning lights Down at the club.

Oh, everything is out of sight Down at the club

We're gonna say it's all right.

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● BREAK AWAY (FROM THAT BOY)

By Louis Mathis and Marcus F. Mathis

What kind of guy is he

Who will lead you to believe

That you're the only love in his life

He'll put stardust in your eyes

And build castles in the skies

And he's out with a new girl every-night

You better break away, break away, break away, from that boy

He's not your kind

Break away, break away, break away, from his arms and come to mine.

It hurts me to see you waste your time

All he's doing, doing, doing, doing

Is handing you some line

You'd better break away, break away, break away, break away, break away from that boy

He's not your kind.

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● THANKS A LOT

By Eddie Miller and Don Sessions

You told our friends I was passing by

And you're not sorry you made me cry

You said I deserved just what I got

Well, if that's how you feel

Honey, thanks a lot.

Thanks, thanks a lot

I got a broken heart

And it's all I got

You made me cry

And I cried a lot

I lost your love

Baby, thanks a lot.

You wanted a fool and I played the part

Now all I've got is a broken heart

We played a little and laughed a lot

And then you were gone

Honey, thanks a lot.

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● JERK & TWINE

By Smith, Davis and Allison

There are two dances going around the nation

With the same beat that's a combination of good timing and finger poppin', arm bending and hip rockin'

The size doesn't matter

Just get yourself together

Now jerk and twine.

The jerk is jumpin' for miles around

The twine is the thing in Chicago town

With good timing and finger poppin',

arm bending and hip rockin'

So boys and girls let's get in a whirl

Now jerk and twine.

The jerk and twine ain't hard to do

Now all it does is bring the soul out of you

Now pop your fingers, sort of bend your back

You got the right idea

Say I like it like that

Say yeah, yeah, yeah, yeah.

Jerk and twine will help you make friends

'Cause everybody now can put a few steps in

It's just good timing and finger poppin', arm bending and hip rockin'

The age doesn't matter

Just get yourself together

Jerk and twine.

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MEET MANFRED MANN
(all 5 of him)
{continued from page 43}



Manfred Mann are a bunch of nice guys.

What we're trying to do in England is disassociate ourselves from the term 'rhythm and blues,' without changing what we play. The reason R & B has such a bad name now is that it's being done so poorly by local groups who know nothing about R & B. They have no taste and no feeling or appreciation for the music. They've heard the Stones and the Animals and us and this music is all the big craze, so these little groups use the tunes, but they don't know how to do them properly.

These local groups might buy a Rolling Stones EP, for example, and perform one of the songs out of the album. They'll say to the audience, "Now we'd like to do a Rolling Stones number called 'Can I Get A Witness' or 'King Bee.'" They've never heard of Marvin Gaye or Slim Harpo. They think the Stones wrote these tunes. It's sort of second generation R & B. The first generation groups were all hip to the scene, they all knew who was who. The second generation learned everything second-hand and the result is sick and watered down.

You still find groups beginning and calling themselves a 'thinking R & B' group—which is a ridiculous phrase—and they think it's a big thing. There's even a group who call themselves the Authentics.

Every time an English group gets asked who they like, they give names like Bo Diddley, Muddy Waters and Jimmy Reed. After a while, if you ask the kids who they like they'll say Bo Diddley and Jimmy Reed too. They don't necessarily buy records by these artists, and in many cases they've never even heard them. For example, the kids buy Beatle records and say they like Chuck Berry because the Beatles do Berry tunes. But there are people who do like Bo and Chuck and Muddy.

Incidentally, have you seen the Animals on stage?

HIT PARADER: Yes.

MANFRED MANN: Did you like them?
HIT PARADER: Very much.

MANFRED MANN: What confuses us about the Animals is that all their publicity states that they're terribly, terribly wild. When we've seen them onstage, they haven't been that wild by English standards. You wouldn't believe some groups. They make the Rolling Stones look like healthy, tennis-playing college boys. It's incredible. They move around so much I don't see how they can keep playing their instruments. They jump around, their heads going from side to side.

Like on a recent tour we did a bit that began with a spotlight on our lead singer—very boring—then suddenly all the lights would come up on the stage and everyone would be rushing about and everything's happening.

It's not all wild, though. On our last tour we tried to cool down just a little. It's easy to run around stage, but this isn't the only way to grip people.

HIT PARADER: Peter and Gordon recently told me that when the British boom slows down there will be only a few groups left, and you'll be one of them because you're not just riding a fad. You have genuine musical talent.

MANFRED MANN: Yes, we think so. (laughter)

Actually, it's more than musical ability. For example, there are talented groups who don't know how to appeal to a wide audience. It's a very thin line. You've got to be commercial and at the same time bring out all aspects of the group which make you different from the others. Twice on national TV appearances in England, for example, we've done a little classical chamber music thing with flute, vibes and piano. We don't want to overdo it, but we do little things that make us different.

We wouldn't try the chamber music bit in the middle of a single record, but on an album we have a chance to do a little of everything. The more we can do, the more we should do.

We got our start in England, on the national level, as a pop group. We made a pop record and we sort of caught on. Once we made it, we started to stress our versatility.

That's the story of Manfred Mann as of now. In the future, just don't be surprised if you hear them playing with a symphony orchestra or even spearheading some revolutionary, never-before-heard of type of music. They're capable of just about anything. ■

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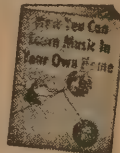
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THE DETERGENTS Are Cleaning Up The Music Business

{continued from page 13}

it's the best way to get exposure and later express your versatility.

We admire anyone who makes it. But we think the radio stations are overdoing it with the British performers. Anybody from England who records is sent over here and is given preference over American artists. In the last 10 years, we've never seen 10 or 11 or 12 groups of American artists who were more or less exactly the same as far as style and type

young.

Some disadvantages of being a struggling singer or songwriter is that you don't always have the money to do the things you want to do. The kid with the \$80 a week job and his own car may look good to you when you're not doing too well. But when your time comes, his Rambler doesn't look as good as your Cadillac.

Also, you may have to rehearse or record at night and you can't see your girlfriend or wife. "Aw, why do you have to be in the music business?" they'll say. Girls may worship a star, but they wouldn't really want their boyfriend to be one. The guy with the 9 to 5 job is home every night.

We have to be away from our families and friends on holidays. There are a lot



The Detergents made it with a funny record, but when it comes to discussing the music biz, as they do in this article, they pull no punches with the hard facts.

of material and appearance make as much money as all these British groups are getting today. But we feel that the American groups will come back strong very soon.

Some things we like about the music business is that every day we can do something different. We're not in a rut. We can see our manager one day, rehearse the next, see our publisher the day after that. It's work, but it's not 9 to 5. Like, we might start rehearsing in the morning and all of a sudden it's one or two in the afternoon and we say "Where did the time go?" We love what we're doing.

Many people don't have the courage to do for a living what they really enjoy. They can't give up their security. You can't be too security minded when you're

of sacrifices that have to be made.

We think that because of "Leader Of The Laundromat," people will remember "Leader Of The Pack" longer.

We try to laugh at everything and keep open-minded. No topic is too sacred. There's a funny side to everything. Steve Allen used to say that no matter what topic you make fun of, somebody's going to write in and complain.

Religious men, often get a bigger kick out of a joke about themselves that members of their congregation.

The success of a group depends not only on what they play or write, but on how they get along with each other. If one member dislikes another, the group will never work well together, no matter how big they become. Everybody in the group has to do his part.

● WHOSE HEART ARE YOU BREAKING TONIGHT?

By Benny Davis and Ted Murry
Whose heart are you breaking tonight?
Who's kissing and holding you tight
Who's looking into your eyes and
sighing helplessly
Who's listening to your lies, the lies
you told to me
I can't help but wonder somehow
Who's playing the fool for you now
While sleeping or waking
While my heart is achin'
Whose heart are you breaking tonight?
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● SHAKE

By Sam Cooke
Shake, shake, shake, shake
Listen while I talk to you
I'll tell you what we're gonna do
There's a new thing that's going
around
And I'll tell you what they're puttin'
down
Just move your body round and round
And just shake, oh mama
Shake, that's the way to do it
Shake, ah you're lookin' good now,
shake.

Shake it like a bowl of soup
Make your body loop de loop
Put your hands on your hips
Move your body like a whip
Kinda let your backbone slip
And just shake, uh that's doing it
Shake, yeah you're lookin' good now
Shake, c'mon do it baby, shake.

Ding-a-ling-a-ling
Honey, shakin' is the latest thing
And if you wanna swing
Just loosen up your shoulders.

If you wanna really roll
You got to do the thing with soul
Shake-a-shake with all your might
And if you do it, do it right
Just make your body loose and light
And now shake, ah honey shake
Ooh shake, oh that's the way to do it
Shake.
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● A CHANGE IS GONNA COME

By Sam Cooke
I was born by the river in a little
tent
Oh and just like the river
I've been runnin' ever since
It's been a long, a long time comin'
But I know a change's gonna come,
oh yes it will.
It's been too hard living
But I'm afraid to die
I don't know what's up there beyond
the sky
It's been a long, a long time comin'
But I know a change's gonna come, oh
yes it will.

Then I go to my brother
And I say brother help me please
But he wised up
Knockin' me back down on my knees.

Oh there've been times when I thought
I could laugh alone
But now I think I'm able to carry on
It's been a long, a long time comin'
But I know a change's gonna come, oh
yes it will.

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● LIKE A CHILD

By Jimmy & Lynn Breedlove
Like a child I need love and tender
care
Like a child I need you with me
everywhere
Like a child I can't stand pain
Hurt me, I'll cry
Like a child with a new and shiny toy
Like a child I'm so full of love and
joy
Like a flower without rain
Desert me, I'll die
I must confess that I never felt this
way before
But with every passing day
It seems I love you more and more
Like a child I want you proud of me
Like a child me and my heart agree
That I could never love again if you
said goodbye.
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● THE MAN

By Merle Kilgore
Yes, you can talk to the man
He's got time, he'll understand
He's got shoulders big enough to cry
on
Tell all your troubles, and take your
time
He's in no hurry, he doesn't mind
It matters not how bad you've been
You can talk to the man.

If your troubles seem too great
His back is strong, he'll gladly take
the weight of your cares
He's used to that
Perhaps you've met him, but let him
down
Don't be ashamed, come back around
'Cause you're always welcome in to
talk to the man.
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● LITTLE THINGS

By Bobby Goldsboro
Little things that you do make me glad
I'm in love with you
Little things that you say make me
glad
That I feel this way
The way you smile, the way you hold
my hand
And when I'm down you always
understand
You know I love those little things
And lucky you that you say when
there's no one near
Little things that you do let me know
that your love is true
When we walk you like to hold my
hand
And when we talk you tell me I'm
your man
You know I love those little things,
that I know
The little things you whispered in
my ear
I know there ain't nobody else like you
No one could do the little things you do.

Little things that I hear, that you say
when there's no one near
Little things, that you do make me
glad that I'm in love with you
When we walk you like to hold my
hand
And when we talk you tell me I'm
your man
You know I love those little things,
little things, little things, little
things, little things, little things.
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● CRY

By Churchill Kohlman
If your sweetheart sends a letter of
goodbye
It's no secret, you'll feel better if you
cry
When waking from a bad dream
Don't you sometimes think it's real
But it's only false emotion that you
feel.
If your heart-aches seem to hang
around too long
And your blues keep getting bluer
with each song
Remember sunshine can be found
Behind a cloudy sky
So let your hair down and go on and
cry.
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Inc.

● NO REPLY

(As recorded by the Beatles)
By John Lennon and Paul McCartney
This happened once before when I
came to your door no reply
They said it wasn't you but I saw you
peep through your window
I saw the light, I saw the light, I know
that you saw me
'Cos I looked up to see your face.

I tried to telephone, they said you
were not home
That's a lie
'Cos I know where you've been
I saw you walk in your door
I nearly died, I nearly died
'Cos you walked hand in hand with
another man in my place.

If I were you I'd realize that I love you
more than any other guy
And I'll forgive the lies that I heard
before
When you gave me no reply, no reply,
no reply.

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● HELLO PRETTY GIRL

By Tommy Boyce and Wes Farrell
You were sitting by your window
Just a-looking up at the moon
Your eyes shined so bright
Like the stars in the night
As I watched you yes I watched you
from below and said hello pretty
girl
Pretty girl, won't you come out
tonight.

Take a look at yourself sitting up
there alone
Now that's not right
Come on down little girl
Take a walk in my world where you
belong
You shouldn't be alone
No, no, no, no, you shouldn't be
alone.

Now I'm going to keep a-talking
Even if it takes all night
'Cause I made up my mind that you're
gonna be mine
As I watched you yes I watched you
from below and said hello pretty
girl
Pretty girl, won't you come out
tonight.

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A VISIT WITH



JOHNNY RIVERS

Johnny Rivers was recuperating in his New York hotel room after an all night on the town fling with a chick and staring rather tired eyed at a half eaten steak as Don Paulsen approached him for this interview. Johnny's manager, Lou Adler, was present during the interview and offered a few opinions. John dug the latest issue of HP and read some of the song lyrics out loud. He proved to be a warm, outgoing person with a sense of humor even though the visit lasted for only a half hour.

DP We've been waiting for you to come to New York for a long time, Johnny.

JR I haven't been here in about 5 years.

DP What do you think of the big, bad, dirty city?

JR I've always liked it. It's an exciting town. I haven't been here in quite a while, but I've always dug New York.

DP The biography your record company sent out isn't very detailed. Could you give us a little more background on yourself. Like, did you always want to be a singer?

JR Not always "wanted to be." I've always sung. I didn't really get into it until I was about 15.

Actually, I always played the guitar and sang around the house. My day plays guitar a little and he showed me a little bit. I started in junior high playing with a couple of musicians at dances. Eventually, while I was still in high school, I worked nightclubs and just branched out from there. After high school I went on the road . . . came to New York . . . then California.

I lived in Nashville, Tennessee for a while

I did mostly blues things. I've always sung blues tunes—Ray Charles' things, B. B. King, Jimmy Reed, Muddy Waters. They were my early influences.

DP What is it about their songs that appealed to you?

JR There's just a feeling about them that I like.

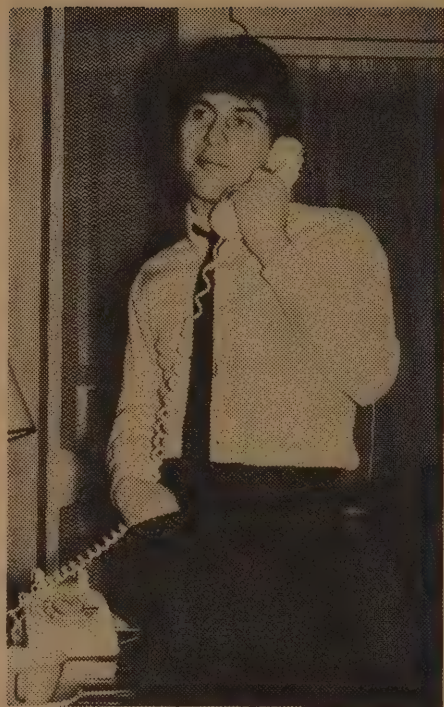
DP How did you get into the Whisky-a-go-go?

JR I had been living in California for about 3 or 4 years. I'd quit playing clubs and started producing records. I was approached, sort of by accident, with the idea of being the opening attraction in a new club. I liked the idea so I did it. That's when everything started happening . . . like lines around the block every night.

DP What sort of backing do you have on personal appearances?

JR Just a trio. I play guitar and sing, and I have a bass player and a drummer.

DP Would you like to have a larger group?



"Long distance? Get me Memphis, Tenn."

JR Maybe some horns later on.

DP How do country-western performers feel about blues people like Ray Charles and B. B. King?

JR I'm sure they dig them. In fact, I know they do because I lived in Nashville.

DP Do you play harmonica?

JR Yes. Just blues.

DP Why is the harmonica such a popular sound, especially in recent months?

JR It's an earthy down-home sound.

DP Berry Gordy Jr., head of Motown Records said the Beatles and the Rolling Stones have created a new audience for the authentic blues people.

JR Oh yeah. I guess so. But guys like Ray Charles, Fats Domino and B. B. King have always been pretty big.

LOU ALDER It's possible that the artists



"Pretty good magazine, this Hit Parade."

you mentioned have had limited radio exposure in the past.

DP Do you think if they had wider exposure there'd be a greater acceptance?
LOU Beyond a doubt. They will now. You can find adults who rate rock 'n' roll, but the blues will get to them. It's a basic sound.



Johnny's latest albums are on Liberty.

DP Was Ray Charles responsible for giving country western music wider exposure?

JR I'd say Ray Charles probably brought it into bigger towns—like New York and the bigger cities. Country music has always been a big hit on its own though. And pop music people have been spreading country music around, too.

DP Do the rockabillys give credit to the R & B singers?

JR I guess so. Rockabillys?

DP You know, a combination between rock 'n' roll and hillbilly, or country, music. Elvis began as one.

JR There's not too many of them anymore. Jerry Lee Lewis was one, I guess.

LOU Actually, they were country artists singing the blues.



New soul duo, Johnny and Donnie harmonize.

DP Are you one of the leaders in a revival of rockabilly music?

JR I don't feel too happy about that! I don't consider myself a country singer at all.

DP OK, then. When a country artist does a song it sounds more sentimental than when a blues artist, like Ray Charles, does it. Why does this happen?

{continued on page 58}

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A CASUAL CONVERSATION WITH PETER AND GORDON

{continued from page 40}

by Adam Faith, and 'Reach Out For Me,' covered by Dionne Warwick.

"Actually, I prefer Sandie Shaw's version of 'There's Always Something There To Remind Me,' which is very unhip," said Peter. "In England, the big thing is to say that the American version is better—because very often it is."

"Another very big hit in England is 'I'm Into Something Good,' which was covered by an English group, Herman's Hermits. Gordon preferred the English version and I preferred the American version by Earl Jean, which was only a medium hit in the States."

"How do the two of you go about writing songs? Do the ideas just hit you or do you compose with a specific premise in mind?"

"Both," replied Peter. "Sometimes you can say 'I will write this type of song'—like the one I wrote in the hospital. We had never written a real raver, which is rhythmic and exciting rather than tune-ful and lovely. But usually, one just finds a bit of tune or words or rhythm or something and just starts writing a song after that. One doesn't have a preconceived idea of what it's going to be."

"Do you work on a song together or do you write independently?" I asked.

"Usually one of us starts a song off and says 'Look, I've got this. What, do you think of it? And the other says 'It's lousy, but it would be good if you did this or that.' And we work on it until we get it," said Gordon.

"Occasionally," he continued, "one of us writes a complete song by himself. But there's always something that one of us thinks should be done differently—a change in words or something."

A tray of tea and cakes from room service arrived. Peter remarked that during a day of interviews they begin by drinking tea, and by evening they break out the coffee and aspirins.

"How do you manage to endure a long series of interviews?"

"By sending up the interviewers whenever we can," said Peter. "Especially when you get one who asks a lot of silly questions."

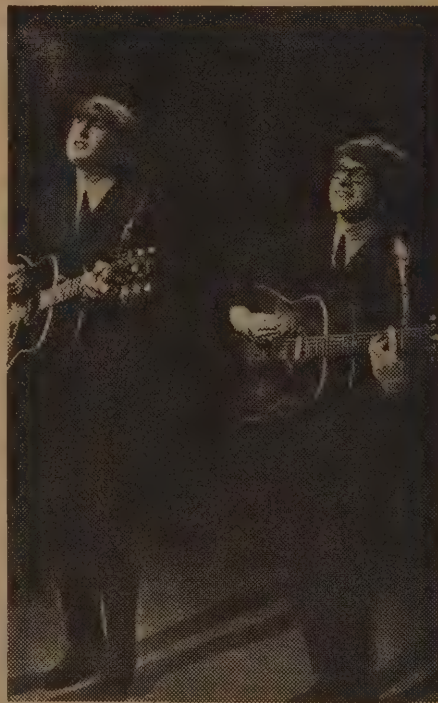
"If we get silly interviewers who believe anything, Gordon is liable to say the most unbelievable things—like what he did before he became a pop singer. He's claimed to have been a plumber's assis-

sistant and a farmer. The interviewers believed this and wrote it all down."

"We don't mean to offend anyone," Gordon said, "but many interviewers ask questions they could have taken the trouble to find out in advance. Like, in all of our biographies it states that 'Peter wears glasses and has red hair. Gordon doesn't.' Then someone will come up and say 'You're Peter, aren't you?' and point at me."

We talked a while longer, the duo strummed their guitars and Gordon played the harmonica. He's been playing for just a few weeks, his influence is Sonny Boy Williamson, and he sounds very good. In fact, their folk sound is very groovy.

Like many English performers who've come to New York, Peter and Gordon were very interested in the local jazz



Peter wears glasses. Gordon doesn't. Their latest is "I Go To Pieces."

scene. There's only one real good jazz club in London and it's more expensive than clubs in the states. While they were in New York, they visited several jazz spots.

The pace was much more relaxed than during my previous interview with the boys, but then it was that time again—the changing of the interviewers.

I said goodbye to Peter and Gordon. As I walked out of their hotel, thinking of our little chat, I came to the conclusion that if our paths should ever cross again, I'll have no difficulty finding something to talk—or write—about.



CROSSWORD

ACROSS

- 1 Star of "Virginian"
- 5 Fishing lure
- 9 Fruit product
- 12 Margarine
- 13 Paul ---, singer
- 14 --- Lupino, actress
- 15 He was Kookie (2 wds.)
- 17 Deface
- 18 Gift for Fido
- 19 --- Dorsey
- 21 Emerald
- 24 Contradict
- 25 Wedding reply (2 wds.)
- 26 Danny ---, comedian
- 29 Brink
- 32 --- Minnelli
- 34 "--- Casey"
- 35 Fasten securely
- 36 Sinister glance
- 37 Foundation
- 39 Trouble
- 40 Mud
- 42 --- Reed, actress
- 44 Partial darkness

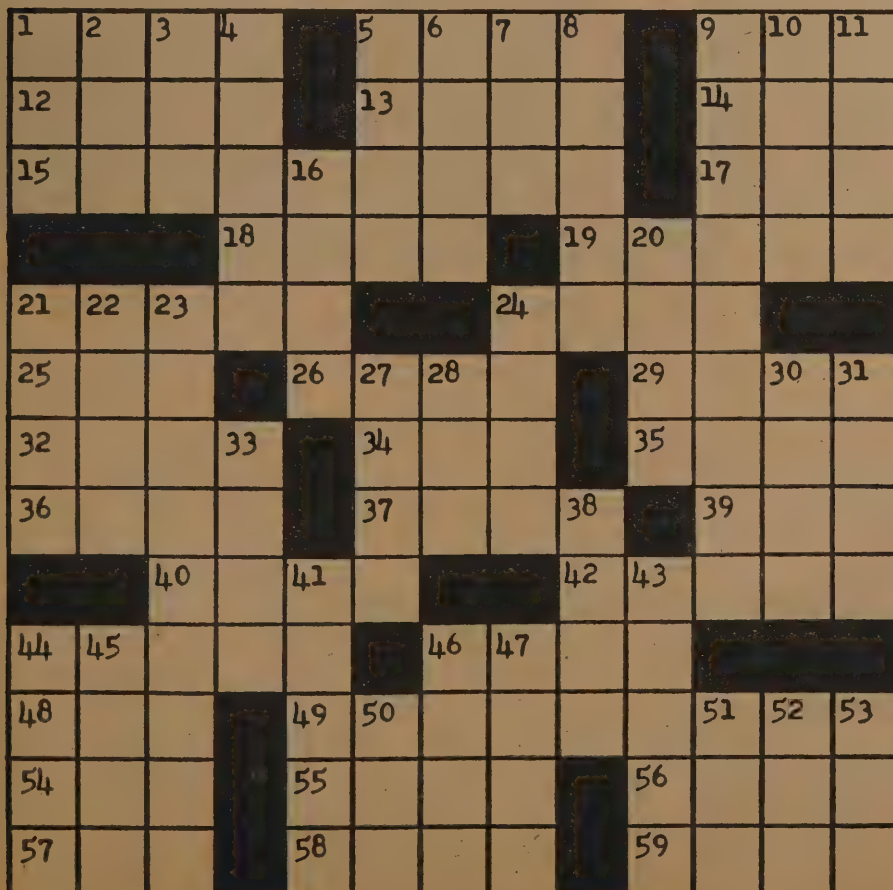
- 46 Wanders about
- 48 Hearing organ
- 49 TV singer-host (2 wds.)
- 54 --- Wallach, actor
- 55 --- Fleming, actor
- 56 Open surface
- 57 Wife of 4 down
- 58 Plaster support
- 59 Lease

DOWN

- 1 Barry ---, actor
- 2 Ancient
- 3 Place to sleep
- 4 ---, Darin, singer
- 5 Farm building
- 6 --- Baxter, actress
- 7 Former President's nickname
- 8 Flavor
- 9 TV singer-host (2 wds.)
- 10 Son in "Bonanza"
- 11 --- Wells, singer
- 16 Yellow of an egg
- 20 Units

- 21 --- Cullen, TV emcee
- 22 --- Adams, singer
- 23 Co-star of "Dick Van Dyke Show" (2 wds.)
- 24 Lairs
- 27 --- Lane, singer
- 28 Affirmative vote
- 30 Profit
- 31 --- Fitzgerald, singer
- 33 Dry, as land
- 38 Nelson ---, singer
- 41 Drive back
- 43 Hollywood award
- 44 Fruit stone
- 45 Barbara ---, actress
- 46 Courage
- 47 Curved structure
- 50 Period of time
- 51 Raw mineral
- 52 The Beatles
- 53 Cereal grain

ANSWER ON PAGE 63



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A VISIT WITH JOHNNY RIVERS

(continued from page 55)

JR More sentimental than Ray Charles?! I don't think you can get any more sentimental than that.

DP Don't you think the country artist is more saccharine? Ray Charles is earthier, more soulful.

JR You got me there. I don't know.

LOU I think the interpretation depends on the artist. Country artists have their own sound.

DP But how about B. B. King, Jimmy Reed . . . ?

JR They sell many, many records.

LOU You're talking about limited fields. Jazz and folk and blues artists can't sell as many records across the boards as pop stars. It's not because they're Negro. I don't think that has anything to do with it. It's because it's blues. Negro folk or white folk, you can only sell to that limited folk audience.

DP British covers of R & B records are selling bigger than the originals.

LOU You can't sell much more than Chuck Berry has sold.

DP Have you heard of the Excello label, Johnny?



Shortly after we interviewed Johnny, we heard that he collapsed from overwork.

JR I understand what you're trying to say now. You're talking about a feeling. Any singer, whether he's pop, country or blues, if they really feel what they're doing, if there's a meaning, it will come across. Like Barbra Streisand. I think that's more what you mean.

LOU I also think that non-country people listening to country records will be affected differently than someone who's used to listening to the country sound all the time.

DP Why is it that when an R & B artist makes a record it's only a moderate success, but when a rock and roll artist covers the same song it becomes a bit hit?
JR I think R & B singers sell just as many records as rock and roll singers.

LOU Are you on that one too? Ha Ha! (inside gag—old Rivers material is on about a dozen different labels.) Yeah, I've heard of it. They're in Texas.

JR That's one label that didn't get me!

DP Their people never get anywhere but everyone copies them with greater success. (Rolling Stones sing "King Bee" by Slim Harpo.)

JR Excello has had a lot of hit records. They're large in the blues field.

At this point, a radio interviewer entered the room demanding equal time, so Don packed his back scratcher (which he uses as a manual boom on the tape recorder microphone) and the rest of his stuff, and walked out in the cold, dark, rainy city.

● MY GIRL

By William Robinson and Ronald White
I've got sunshine on a cloudy day
When it's cold outside, I've got the
month of May

I guess you say
What can make me feel this way
My girl, talkin' about my girl.
I've got so much honey
The bees envy me
I've got a sweeter song
Than the birds in the trees
Well, I guess you say
What could make me feel this way
My girl, talkin' about my girl.
I don't need no money, fortune or
fame

I've got all the riches, baby
One man can claim
Well, I guess you say
What can make me feel this way
My girl, talkin' about my girl.
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● TELL HER NO

By Rod Argent
And if she should tell you come closer
And if she tempts you with her charms
You tell her no, etc.
Don't hurt me now for her love be-
longs to me.

And if she should tell you, I love you,
woh woh
And if she tempts you with her charms
You tell her no, etc.
Don't let me go from your arms
Don't hurt me now for her love be-
longs to me.

I know she's the kind of girl to throw
my love away
But I still love her so
Don't hurt me now, don't hurt me now.

And if she tells you, I love you
Just remember she said that to me
Tell her no, etc.
Don't take her love from my arms
Don't leave me now for her love be-
longs to me.
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● PAPER TIGER

By John D. Loudermilk
Quit beatin' your chest and actin' like
you're gonna bite a big hole out
of me
Quit messin' and testin'
'Cause this ain't at all impressin' to
me
Paper tiger, paper tiger
You paper tigers are all alike
Your roar is much worse than your
bite

Quit spyin' and sighin' and lyin' and
tryin' to be so mean
'Cause you ain't scarin' nobody, baby
You're just makin' a scene
Paper tiger, paper tiger.

You're just a flutterin' in the trees
Ain't shakin' no one but the leaves
Oh, how you try to be so brave
Thinkin' that I'll run back to you and
be afraid
And so you try to come on strong
Thinkin' that I will go along
But you're wrong
Paper tiger, paper tiger
You paper tigers are all alike
Your roar is much worse than your
bite.

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● BYE BYE BABY (BABY GOODBYE)

By Bob Crewe and Bob Gaudio
If you hate me after what I say
Can't put it off any longer
Oh, I just gotta tell ya anyway
Bye, bye baby, baby goodbye
Bye, bye baby, don't make me cry.

You're the one girl in town I'd marry
Girl, I'd marry you now if I were free
I wish it could be
I could love you, but why begin it
'Cuz there ain't any future in it
She's got me and I'm not free so
Bye, bye baby, baby goodbye
Bye, bye baby, don't make me cry.

Guess I never will know you better
Wish I knew you before I met her
Gee, I wish you would be for me
Shoulda told you that I can't linger
There's a wedding band on my finger
She's got me and I'm not free so
Bye, bye baby, baby goodbye
Bye, bye baby, don't make me cry.
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and Season's Four Corp.

● I FEEL FINE

By John Lennon and Paul McCartney
(As recorded by The Beatles)
Baby's good to me
You know she's happy as can be
You know, she said so
I'm in love with her and I feel fine.

Baby says she's mine
You know she tells me all the time
You know she said so
I'm in love with her and I feel fine.

I'm so glad that she's my little girl
She's so glad
She's telling all the world
That her baby buys her things
You know, he buys her diamond rings
You know she said so
She's in love with me and I feel fine.
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● LOOK OF LOVE

By E. Greenwich and J. Barry
Look at the way he looks at her
Look at the way he smiles
I remember when he was mine
I remember when things were fine
Oh look at the way he looks at her
now
Isn't that the look of love.
Look at the way he holds her hand
Look at the way they dance
I remember when he loved me
I remember how it used to be
But look at the way he smiles at her
now
Isn't that the look of love.

Here I am all by myself
Watching him with someone else
Bet he doesn't even know I'm here
Wish I could hold back my tears.

But look at the way he's kissing her
Look at him hold her tight
I remember his warm embrace
And the tender look on his face
Yes look at the way he looks at her
now

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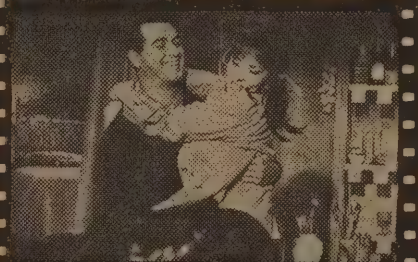


FIVE MOVIE REVIEWS AND RATINGS



* * *

THOSE CALLOWAYS stars Brian Keith, Vera Miles, Brandon DeWilde, Walter Brennan, Ed Wynn and Linda Evans. But like the human actors in most Walt Disney productions, they have to compete with scene stealers like a frisky, floppy-eared dog, a rambunctious bear and hundreds of migrating geese. The plot features everything from the mean old banker foreclosing the mortgage to young love to the old reliable boy and his dog bit. Lots of action, laughs, heartwarming moments, cliches and pretty scenery. The whole family will love it.



* * *

STRANGE BEDFELLOWS is another bright, fast-paced, colorful, frothy, boy-girl comedy from Universal. Rock Hudson plays a rising young executive who's forced to re-establish an unsuccessful marriage with his estranged, rabble-rousing wife (Gina Lollobrigida). Gig Young assists Rock in his on-and-off reconciliation with the fiery Italian beauty. Terry-Thomas, as a kindly mortician, contributes to the fun and confusion. It's a happy, laugh-filled little tale.



* * *

HOW TO MURDER YOUR WIFE unites two great comic talents—Jack Lemmon and Terry-Thomas. Jack is a swinging bachelor and TT plays his faithful valet. Their care-free existence is shattered one morning when Jack awakens after a wild party and finds himself married. His beautiful new wife (Virna Lisi) thinks her hubby regrets his hasty and unexpected marriage and is plotting to discreetly dispose of her. The wacky murder trial that concludes this United Artists release is hilariously funny.



* * *

36 HOURS is a taut, suspenseful World War II drama starring James Garner, Eva Marie Saint and Rod Taylor. Garner plays an American officer kidnapped by the Nazis just before D-Day. They set up a fantastically elaborate scheme to make him reveal plans for the impending Allied invasion. This fast-moving film from MGM will have you sitting on the edge of your seat. Don't fall off.



* *

THE DISORDERLY ORDERLY from Paramount, is Jerry Lewis's thirty-first motion picture. In it, Jerry stars as an eager but incompetent hospital orderly, more in need of treatment than most of his charges. He finds himself bumbling through a series of mishaps and complications which turns the hospital into a veritable madhouse, the result of his over-zealous but trippingly funny efforts to perform his duties diligently.

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112



102



108

● KEEP SEARCHIN' (We'll Follow The Sun)

By Del Shannon

No one will understand
What I've gotta do
I've gotta find a place to hide
With my baby by my side
She's been hurt so much
They treat her mean and cruel
They try to keep us far apart
There's only one thing left we can do.

We gotta keep searchin', searchin',
Find a place to hide
Searchin', searchin', she'll be by my
side
If we gotta keep on the run
We'll follow the sun
We'll follow the sun.

It doesn't matter doesn't matter what
people might say
She's mine and I'm gonna take her
anyway
We gotta keep searchin', searchin',
Find a place to stay
Searchin', searchin', every night and
day
If we gotta keep on the run
We'll follow the sun
We'll follow the sun.

We gotta keep searchin', searchin',
Find a place to hide
Searchin', searchin' she'll be by my
side
If we gotta keep on the run
We'll follow the sun
We'll follow the sun.
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● DON'T FORGET I STILL LOVE YOU

By Guy Louis

Don't forget I still love you
Everyday we're apart
Someone else will be kissing you
But you'll still be in my heart
Don't forget I still love you
When his arms hold me tight
Just remember that I still care
Tho' I'm losing you tonight
When I told you I loved you
I promised I'd be true
And I'll keep that promise
My whole life thru'
I could never forget you
And how our love was so true
Goodbye my darling and don't forget
that I'm still in love with you.

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● I'LL BE THERE

By Bobby Darin

I'll be there, when all your dreams
are broken
Answer your unspoken pray'r
When the little things you're doing
Don't turn out right
Don't worry darling, I'll be there.

I'll miss you and in my dream
I'll kiss you
And wish you luck on your new affair
So darling if you need me
All you have to do is call me
Don't you worry darling, I'll be there.
Well, whatever you need to know
That there is someone who cares
So if your new love
Isn't a true love
Don't you worry darling, I'll be there.
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● USE YOUR HEAD

By Wade Flemons, Chuck Barksdale and
Barrett Strong

Don't let him sweep you away from me
Don't let him say bad things about me
Don't let him tell you that I'm no good
for you

Oh no, boy.
He's only tryin' to break us up
Tryin' to make you mad
He's 'bout to make you lose the best
love you've ever had
Oh, oh boy, use your head, oh, oh boy.
Listen to your heart and not his words
I knew from the start that he was
against us

Please don't think that I've been
untrue to you
Oh no, boy.
Although he treats you nice
And claims to be your friend
He's always asking me if he can call
me now and then
Oh, oh boy, use your head, oh, oh boy.

Let him talk, but you must have faith
in me
Give me your trust and I'll never
betray you
Don't let him say that I'm not the girl
for you
Oh, no boy.
He's only jealous can't you read be-
tween the lines

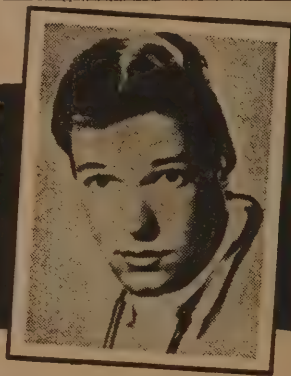
Every time you turn your back
He's tryin' to beat your time
Oh, oh boy, use your head, oh, oh boy.
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● THE WEDDING

By Fred Jay and Joaquin Prieto

You by my side, that's how I see us
I close my eyes, and I can see us
We're on our way to say "I do-oo"
My secret dreams have all come true-oo
I see the church, I see the people
Your folks and mine happy and
smiling
And I can hear sweet voices singing
"Ave Maria."

Oh my love, my love this can really be
That someday you'll walk down the
aisle with me
Let it be, make it be that I'm the one
for you
I'd be yours all yours, now and
forever.

I see us now, your hand in my hand
This is the hour, this is the moment
And I can hear sweet voices singing,
"Ave Maria",
"Ave Maria, Ave Maria, Ave Maria,
Ave Maria."

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● THE NAME GAME

By Shirley Elliston and Lincoln Chase

The name game
Shirley, Shirley, Shirley, boberley,
bonana fana, foferley, fee fi
momerley Shirley
Lincoln, Lincoln, Lincoln, bobincoln,
bonana fana, fofincoln fee fi
momincoln Lincoln
Come on everybody let's play a game
I betcha I can make a rhyme out of
anybody's name
The first letter of the name
I treat it like it wasn't there
But a "B" or an "F" or an "M" will
appear
Then I say, "Bo add a "B" then I say
the name
Then bonana, fanna and fo
And then I say the name again with
an "F" very plain
Then a fee fi and a mo
And then I say the name again with
an "M" this time,
And there isn't any name that I can't
rhyme.
Arnold, Arnold, Arnold, bobarnold,
bonana, fanna fofarnold fee fi
momarnold, Arnold
But if the first two letters are ever
the same, drop them both, then say
the name like Bob, Bob, drop
the "B's
Boob, or Fred, Fred, drop the "F's
Fored, or Mary, Mary, drop the
"M's Moary
That's the only rule that is contrary
Say "Bo" now Tony with a "B", now
"Bonana fanna and fo"
Now you say the name again with an
"F" very plain
Then "Fee" fi and a "Mo"
Then you say the name again with an
"M" this time
And there isn't any name that you
can't rhyme.

Tony, Tony, Billy, Billy, Billy
Bo-illy, Billy
Marsha, fee fi mo arsha, Marsha
Nick, Nick, Nick, Nick, bo bick
Bonana fanna fo fick fee fi momick,
Nick,
The name game.
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● YOU'RE NOBODY 'TIL SOMEBODY LOVES YOU

By Russ Morgan, Larry Stock and James
Cavanaugh

Some look for glory, it'll still be the
old story
Of love versus glory,
And when all is said and done,
You're nobody 'til somebody loves
you,
You're nobody till somebody cares;
You may be king, you may possess
the world and its gold,
But gold won't bring you happiness
when you're growing old;
The world still is the same, you'll
never change it,
As sure as the stars shine above;
You're nobody 'til somebody loves you,
So find yourself somebody to love.
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ing Co., Inc.

● DOWNTOWN

By Tony Hatch

When you're alone and life is making
you lonely
You can always go downtown
When you've got worries, all the noise
and the hurries seem to help I
know, downtown
Just listen to the music of the traffic
in the city
Linger on the sidewalk where the
neon signs are pretty
How can you lose, the lights are much
brighter
And you can forget all your troubles
Forget all your cares, so go
downtown,
Things will be great when you're
downtown
No finer place for sure than downtown
Everything's waitin' for you,
downtown
Downtown, downtown.

Don't hang around and let your
problems surround you
There are movie shows downtown
Maybe you know some little place
to go
Where they never close, downtown
Just listen to the rhythm of a gentle
bossa nova
You'll be dancing with them too
Before the night is over happy again
The lights are much brighter
And you can forget all your troubles
Forget all your cares, so go
downtown,
Where all the lights are bright,
downtown
Waitin' gonna be alright, downtown
You're gonna be alright, now
Downtown, downtown, downtown.

And you may find somebody kind to
help and understand you
Someone who is just like you
And needs a gentle hand to guide me
along
So maybe I'll see you there, we can
forget about troubles, forget all our
cares, so go downtown,
Things will be great when you're
downtown
Don't wait a minute more now,
downtown
Everything's waitin' for you,
downtown, downtown.

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● SHE'S A WOMAN

By John Lennon and Paul McCartney
(As recorded by The Beatles)

My love don't give me presents
I know that she's no peasant
Only ever has to give me
Love forever and forever
My love don't give me presents
Turn me on when I get lonely
People tell me that she's only foolin'
I know she isn't
She's a woman who understands
She's a woman, who loves her man
She's a woman, she's a woman.

She don't give boys the eye
She hates to see me cry
She is happy just to hear me say
That I will never leave her
She don't give boys the eye
She will never make me jealous
Give me all her time as well as lovin'
Don't ask me why
She's a woman who understands
She's a woman who loves her man
She's a woman, she's a woman.

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New York.

● HOLD WHAT YOU'VE GOT

By Joe Tex

You'd better hold on to what you've
got
You'd better hold on to what you've
got
'Cause if you think nobody wants it
Just throw it away and you will see
Someone will have it before you can
count 1 2 3
Yes they will, yes they will.
Listen fellows, you know it's not all the
time that a man can have a good
woman
That he can call his very own
A woman who will stay right there at
home
And mind the children while he's gone
to work
A woman who will have his dinner
cooked when he comes home
Where some men make mistakes is
When they go out and stay because they
feel no other wants his woman
but him
Well listen if you think no other man
wants her
Just throw her away and you will see
Some men will have her before you can
count 1 2 3
Yes he will, yes he will.
Listen girls this goes for you too
Because you know I've seen so many
woman who've had so many good
men in life
Men who would stand by them thru
thick and thin
Men who'd go to work everyday and
bring home their hard earned pay
Men who'd give their woman anything
their little hearts desired
Where some women make mistakes is
When their men go out and let'em play
they would stay
Because they felt that no other woman
wanted him but her
Well listen, if you think no other
woman wants him
Just pitch him out in the street and
you will see
Some woman will have your man
Before you can count 1 2 3, yes she
will, yes she will.
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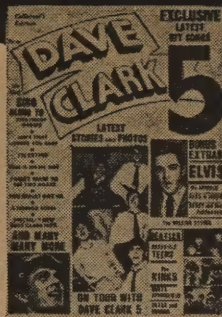
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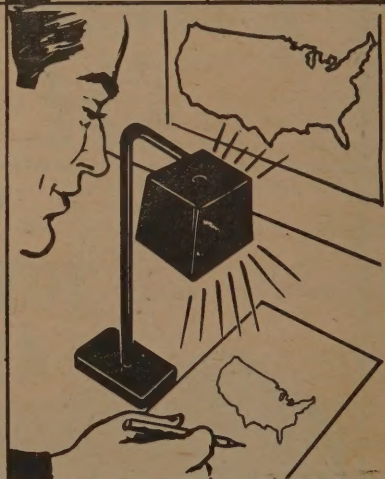
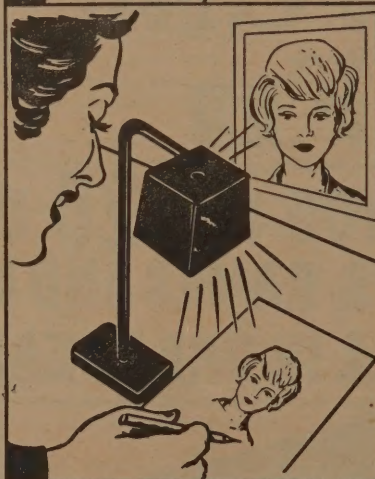
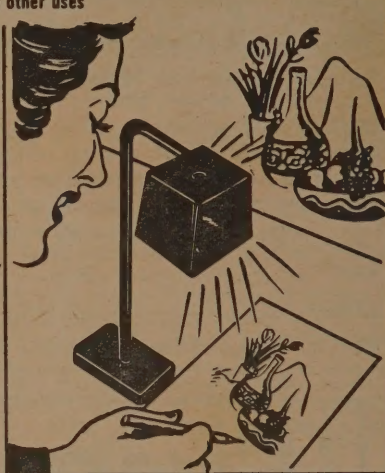
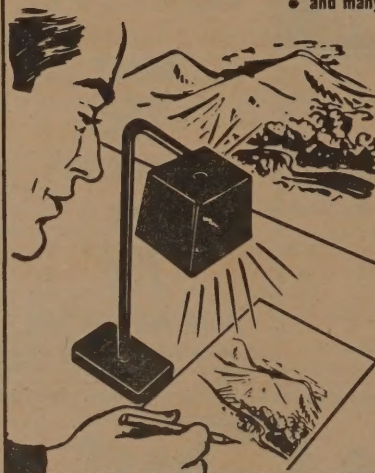
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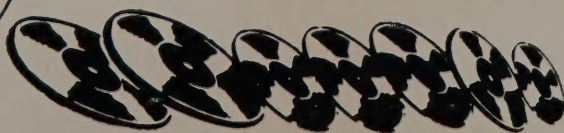
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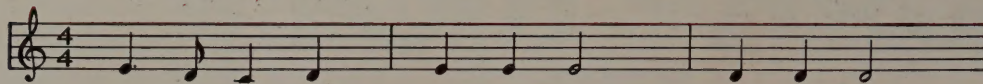
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